











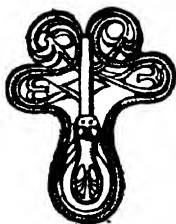


**GAMES, SPORTS, AND  
PASTIMES**



# GAMES, SPORTS & PASTIMES

JAMES G. FYFE



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## PREFACE

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This book has in large measure been compiled as an answer to the oft-repeated question, "What shall I do next?" It is mainly a book of "things to do", and in its pages of puzzles and games, and instructions for making all sorts of toys and useful articles, every boy and girl will find something of interest.

Simple problems, pastimes, and games for the younger children have been included, as well as more difficult occupations for their older brothers and sisters, and where necessary the written instructions have been amplified by half-tone plates and line drawings. Older boys and girls will also be attracted by the section which gives the laws of football, cricket, and hockey, and by the sections dealing with swimming, self-defence, and hiking and camping.

It is hoped, too, that parents and others who have to arrange such things as children's parties and picnic amusements will find much help in the various sections on games, charades, and one-act plays.



# CONTENTS

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## PUZZLES, PROBLEMS, AND TRICKS

	Page
Two Simple Riddles - - - - -	1
A Riddle Poem - - - - -	2
Jumbled Proverbs - - - - -	2
A Little Puzzle - - - - -	3
The Misses - - - - -	3
Ten Tree Puzzles - - - - -	4
Some " Catches " - - - - -	4
The Eggs on the Island - - - - -	5
Some Arithmetical Puzzles - - - - -	5
This Isn't Nonsense - - - - -	6
Match Triangles - - - - -	6
Hidden Birds - - - - -	7
The Farmer's Problem - - - - -	7
" Sons " of all Sorts - - - - -	8
Puzzle Sentences - - - - -	8
Missed-Tree Mysteries - - - - -	8
Double Acrostic - - - - -	9
Two Puzzles - - - - -	10
What were the Loads? - - - - -	10
Six Slippery Sentences - - - - -	10
The Wall Round the Pond - - - - -	11
The Missing Letter - - - - -	11
A Riddle on the Letter " H " - - - - -	12
A Jungle Hunt - - - - -	12
The Bars of Gold - - - - -	13
Two Puzzles with Pennies - - - - -	14
To Lift a Bottle with a Straw - - - - -	15



	Page
To Draw an Ellipse - - - - -	15
Five Word Squares - - - - -	16
Five Word Diamonds - - - - -	16

## CROSSWORD PUZZLES

A Little Crossword Puzzle - - - - -	17
A Trick Crossword Puzzle - - - - -	17
A Picture Crossword Puzzle - - - - -	18
Mr. Owl's Crossword Puzzle - - - - -	20
A " Cross " Word Puzzle - - - - -	22
Big Square Puzzle No. 1 - - - - -	22
Big Square Puzzle No. 2 - - - - -	24

## PAPER FOLDING

Plant Pot - - - - -	26
Some Boxes and Baskets - - - - -	26
Packet for Sweets - - - - -	27
Savings-Box - - - - -	28
Buildings for the Paper Farm-yard - - - - -	28
Red Riding Hood's Basket - - - - -	32
A Table - - - - -	33
A Cradle - - - - -	33
A Castle - - - - -	33
Paper Boats - - - - -	35
Steamships - - - - -	37
The Magic Fan - - - - -	38
A Paper Windmill - - - - -	40

## RAFFIA WORK

Winding - - - - -	42
Plaiting - - - - -	42
Sewing on Canvas - - - - -	43
A Sports Hat - - - - -	43
A Luncheon Mat - - - - -	45
A Handbag - - - - -	46

## HOW TO MAKE

	Page
The Nursery Navy - - - - -	49
Blowing Soap Bubbles - - - - -	50
Pictures from Squares - - - - -	51
A Periscope - - - - -	52
A Model Stern-wheel Steamer - - - - -	52
A Bobbin Whistle - - - - -	54
A Kite - - - - -	54
The Lion in the Cage - - - - -	56
A Swimming Fish - - - - -	57
The Whirling Doll - - - - -	57
A Steamboat - - - - -	58
A Boomerang - - - - -	59
A Match-box Village - - - - -	60
Paper Dolls - - - - -	66
A Model Racing Yacht - - - - -	68
A Model Motor-lorry - - - - -	70
Baskets - - - - -	76
Gloves - - - - -	82

## PHOTOGRAPHY

Simple Photography. By W. S. Crocket - - -	87
--	----

## INDOOR AND PARTY GAMES

The Five Minute Game - - - - -	97
The Hungry Wolf - - - - -	97
Puss in the Corner - - - - -	98
Clumps - - - - -	98
An Indoors Paper-chase - - - - -	99
Find the Ring - - - - -	99
Hunt the Slipper - - - - -	99
General Post - - - - -	100
Fisherman - - - - -	101
Moving House - - - - -	101
Cats and Dogs - - - - -	102
Returning Forfeits - - - - -	102

## GAMES, SPORTS, AND PASTIMES

	Page
The Competition Party - - - - -	104
Christmas Entertaining - - - - -	105

### GAMES WITH PAPER AND PENCIL

The Word Game - - - - -	111
Intelligence - - - - -	111
The Crossword Game - - - - -	112
Open your Eyes - - - - -	113
Telegrams - - - - -	113
Rhymes - - - - -	114
What is it? - - - - -	114
Word Changing - - - - -	115
Proverbs - - - - -	116

### CHARADES

" Wax-work " - - - - -	117
" Toffee " - - - - -	120
" Hornpipe " - - - - -	122
" Pirate " - - - - -	124

### ONE-ACT PLAYS

The Old Woman who lived in a Shoe - - -	127
The Lost Fairy - - - - -	130
The Happy Heart - - - - -	132
A Song for Supper - - - - -	135
Mixed Fruit - - - - -	142
The Lost Bounce - - - - -	148

### PLAYGROUND AND GARDEN GAMES

Counting-out Rhymes - - - - -	153
Catch Ball - - - - -	154
Egg Hat - - - - -	154
Monday, Tuesday - - - - -	155
Rounders - - - - -	155

## GAMES, SPORTS, AND PASTIMES

xi

	Page
Cock Fighting - - - - -	156
Round Tig - - - - -	156
Kick the Can - - - - -	157
Cross Tig - - - - -	158
Fox and Geese - - - - -	158
I Spy - - - - -	158
Beware - - - - -	159
Relievo - - - - -	159
Games with Marbles - - - - -	160
Some Scout Games - - - - -	161

## ATHLETIC GAMES

The Laws of Association Football - - - - -	167
The Laws of Rugby Football - - - - -	177
The Rules of Hockey (Men) - - - - -	200
The Rules of Hockey (Women) - - - - -	213
The Laws of Cricket - - - - -	222
A Word about Training - - - - -	230

## SWIMMING

By Sid G. Hedges

A Start at Swimming - - - - -	231
Good Style in Swimming - - - - -	237
How to Dive - - - - -	243

## SELF-DEFENCE

Boxing. By Fred G. Shaw, F.G.S - - - - -	251
Ju-Jitsu. By Percy Longhurst - - - - -	268

## CAMPING AND HIKING

Light-Weight Camping. By Thomas Lochhead - - - - -	281
Tips About Tramping. By Centurion - - - - -	291

SOLUTIONS - - - - -	295
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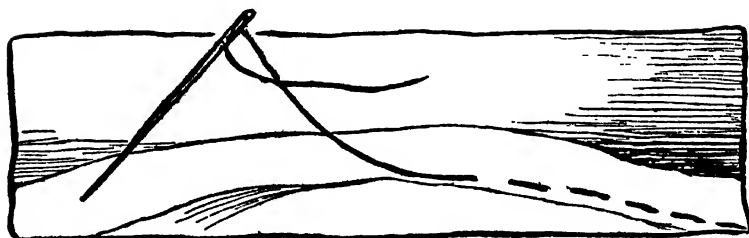
## LIST OF PLATES

RAFFIA: EXAMPLES OF WINDING	-	<i>facing page</i>	Page 42
RAFFIA: EXAMPLES OF PLAITING	-	- - - -	44
BASKETS	- - - - -	- - - - -	80
PHOTOGRAPHY: SELECTING THE BEST PART OF A NEGATIVE			92
BALLS: THEIR STANDARD WEIGHT AND SIZE—I	-	-	178
BALLS: THEIR STANDARD WEIGHT AND SIZE—II		-	202
CRICKET: SOME BATTING STROKES	-	- - - -	226
BOXING	- - - - -	- - - - -	258

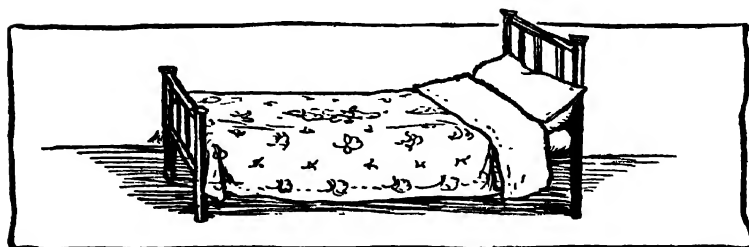


# PUZZLES, PROBLEMS, AND TRICKS

## Two Simple Riddles



Old Mother Twitchett had but one eye,  
And a long tail which she let fly;  
And every time she went over a gap,  
She left a bit of her tail in a trap.



Made long ago, yet made to-day,  
Employed while others sleep;  
What few would like to give away  
And none would wish to keep.



## A Riddle Poem

I'm spelled in four letters;  
You know me quite well.  
I'm seen in the summer,  
Not in a wet spell.

I am found in the house,  
In kitchen and hall;  
I am seen in the light,  
In dark not at all.

You will find me in town,  
On road and in lane;  
All the birds like me well,  
To folk I'm a bane.

I travel in buses,  
Man can't keep me out,  
I nestle in corners,  
You've guessed me, no doubt.

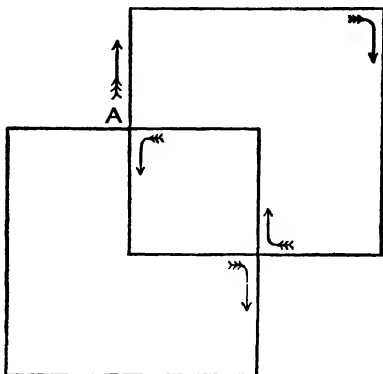
## Jumbled Proverbs

In the following sentences there are exactly the right words to make six proverbs.

1. Make no fine stitch in moss while the sun glitters.
2. Nine birds wait for time.
3. All gold stone shines.
4. Feathers make fine hay.
5. A rolling tide gathers, and saves time.
6. No, that is not a man.

## A Little Puzzle

On a piece of paper draw the two squares in the position you can see in the sketch. This you must do with one continuous movement of the pencil, without lifting it off the paper or crossing the lines. Neither must you go over any of the lines twice. You can draw the squares and keep to the rules in this way. Start at A and go upwards in the direction of the arrow. Where the line crosses the lower square stop and go upwards, following the third arrow. Go on until you have completed the small square, then proceed in the direction of the lowest arrow to finish the second large square.



## The Misses

*The answer to each question is one word*

1. What Miss is always making blunders?
2. What Miss will ruin any man?
3. What Miss is always being scolded for rudeness?
4. What Miss is very unlucky?
5. What Miss is that whose company no one wants?
6. What Miss brings about many quarrels?
7. What Miss can never find a thing when she wants it?
8. What Miss is full of tricks?
9. What Miss is very ugly?
10. What Miss shows the wrong way?

## Ten Tree Puzzles

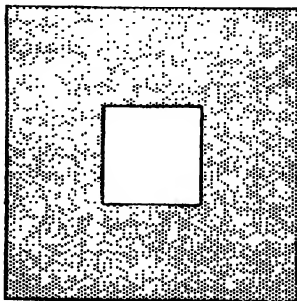
1. What tree is of great use in history?
2. What tree would be sure to lose a race?
3. What bush keeps the floor clean?
4. What tree is not beautiful?
5. What is the neatest tree?
6. What tree is double?
7. What tree is a part of the body?
8. What tree is a summer playground?
9. What tree is used by builders?
10. What tree can answer these questions?

## Some "Catches"

1. John says that his uncle's sister is not his aunt. Who is she?
2. There were six eggs in a bowl in the middle of a table, and there were six boys round the table. Each boy took one egg, and there was still one egg in the bowl. How was this?
3. If a hen and a half lays an egg and a half in a day and a half, how many eggs will one hen lay in six days?
4. Two sheep were standing in a field, one looking due north, the other looking due south. Each could see the other without turning round. How was this?
5. Dr. Crazy said that he was going to build a square house with windows in every wall, and that every window would face south. Where did he intend to build it?
6. Can you take one from nineteen and leave twenty?

## The Eggs on the Island

This is a square pond with a square island exactly in the centre of it. A duck laid some eggs on the island. The farmer's daughter saw the eggs and went to look for some way of reaching the island. All she could find were two planks, each of which was a few inches too short. But she was a clever girl, and she used the planks to reach the island. How did she do so?



## Some Arithmetical Puzzles

1. If you can buy a herring and a half for three halfpence, how many will you get for elevenpence?

2. Place four nines together so as to make exactly one hundred.

3. When first the marriage knot was tied  
Between my wife and me,  
My age exceeded hers as much  
As three times three does three.  
But when we man and wife had been  
For ten and half ten years,  
Her age approached as near to mine  
As eight is to sixteen.

How old was I when I was married?

4. If you have a piece of cloth thirty yards long, and you wish to cut it into yard lengths, cutting one yard each day, how long will it take you?

5. A brick weighs six pounds and half of its own weight. What is the weight of the brick?

6. Peter bought a bottle and a cork for  $2\frac{1}{2}d$ . The bottle cost  $2d$ . more than the cork. What did the cork cost?

7. In three years' time John will be three times as old as he was three years ago. How old is he now?

8. I had two candles, one of which was an inch longer than the other. I lit the long candle at 4.30, and the short one at 6. At 8.30 they were exactly the same length. The first burnt out at 10.30 and the second at 10. How long were the candles when I lit them?

9. A man went to buy a picture, and he wanted it in a frame. The shopman showed him two frames, one of them double the value of the other. The picture in one frame cost  $42s$ . and in the other  $36s$ . What was the value of the picture alone?

10. A man's jacket cost seven times as much as his waistcoat. The bill for the two together was £4, 14s. 8d. How much did each cost?

## This isn't Nonsense

I saw a white swan with a bright red breast  
I saw a robin wearing a woollen vest  
I saw a man perched on a tall church spire  
I saw a bird lighting a great big fire  
I saw a boy caught in a small mouse trap  
I saw a mouse snug in a lady's lap  
I saw a cat strutting with paper wings  
I saw myself who saw those wondrous things.

## Match Triangles

Can you take five matches and make two triangles with them? You must not break or bend the matches in any way. The solution is so simple that most people never think of it.

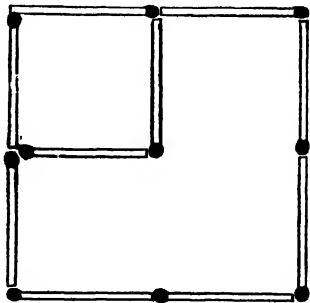
## Hidden Birds

In each sentence, there are, in right order, the letters forming the name of a bird.

1. I saw Ruth rushing down the hill.
2. Let us wander through the wood.
3. The lights from the ships at sea gleam in the darkness.
4. I can feel my pulse throb in my wrist.
5. There are more than a few rents in her stockings.
6. He turned over a page.
7. How the smell of this tar lingers in the air.
8. Did Alec row in the boat-race?
9. Some women make brave nurses.
10. Was the dog roused by the noise?
11. There was much chaff in Christopher's barn.
12. Have you the cellar key?

## The Farmer's Problem

Take ten matches and arrange them as shown in the illustration. The large square represents a farm, and the small square represents a wood. The farmer was growing old and he wished to divide the land outside the wood among his four sons, keeping the wood for himself. He was a just man, however, and he wanted each son to have exactly the same amount of ground. How did he divide it? Use matches to show what the farmer did. You may use half matches.



## “Sons” of all Sorts

Find the twelve words, each ending in *son*, that fit the following descriptions:

1. A son that has captives.
2. A son that blesses.
3. A son that preaches.
4. A son that builds.
5. A military son.
6. A son that is sometimes hot and sometimes cold.
7. A son of sense.
8. A son that is a wild animal.
9. A son that betrays.
10. A son at school.
11. A red son.
12. A son that is human.

## Puzzle Sentences

1. O i c u r y y u u t.
2. stand value      he      takings.  
    we    you   estimates    our
3. ca na mo lea tice?

## Missed-Tree Mysteries

I. Each of the spaces should be filled by the name of a tree or shrub spelt correctly.

— an industrious girl, — early one morning and began the housework. She gathered up the — in the fire-place, then took her — and swept the floor. She wanted the house to be very — , for this was the — of her — sister’s birth-

day. When her sister came down to breakfast she greeted her with a present, which she put in the — of her hand. "Oh! it's a watch!" cried — . "You know I have always longed for one, and now I shall have to — no more."

II. In this paragraph, too, trees and shrubs fill the spaces, but, though the sound is exact, the spelling is different.

The progress of the boat was — till suddenly it was whirled along by a rapid — . The captain decided to — the depth. "We shall soon be aground," he said. He was quite right, for in a few minutes the ship was stuck fast on the — .

"It is quite — that we shall be here for hours," said the first mate, "— and I had better explore the island." They waded ashore and discovered that the land was rather bleak. The mate felt cold. "We need — coats here," he said.

"Sailors mustn't expect to wear — ," replied the captain, who had scratched his hand in trying to — a prickly fruit. Then they returned to the ship, for the captain said that he was tired of being a — in the affairs of the land.

## Double Acrostic

Another name for Snowdrop here  
Initials, finals will make clear.

1. Soft cotton down blown to and fro.
2. The name by which Charles Lamb we know.
3. A busy port in Italy.
4. Fresh water flowing to the sea.
5. Hard metal with a lustre bright.
6. Drake's little ships put this to flight.
7. A Jewish teacher of the law.
8. Shipbuilding place of axe and saw.



## Two Puzzles

- I. My first is in horse, but not in foal,  
My second's in basin, but not in bowl.  
My third is in mouse, but not in rat,  
My fourth is in mutton, not in fat.  
My fifth is in egg, but not in chick,  
My sixth is in Harry, not in Dick.  
My whole is a tool, with a handle of stick.
- II. My first is in sheep, but not in lamb,  
My second's in crumpet, not in jam.  
My third is in gimlet, but not in screw,  
My fourth's in passenger, not in crew.  
My fifth's in grimace, but not in pout,  
My whole is a sweet you can't do without.

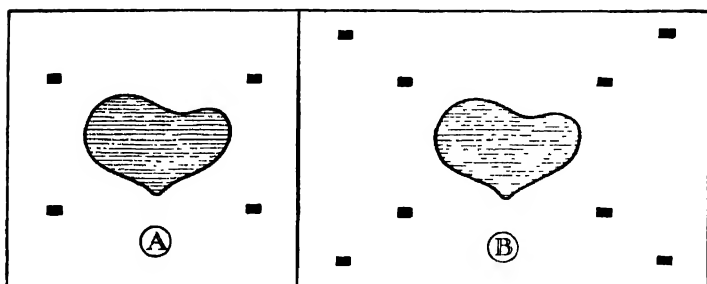
## What Were the Loads?

As I was walking along the roads,  
I met three carts with their precious loads.  
The first was white as white could be,  
The second black as ebony,  
The third as yellow as beaten gold:  
All were going to town to be sold.

## Six Slippery Sentences

1. One odd Owl occupying an old Oak.
2. Two Tubby Teddies toasting tasty tea-cakes.
3. Three Thin Thrushes in a Thorny Thicket.
4. Four Fat Frogs frying fish for Friday.
5. Five Fine Fresh Fish fishing for Flies.
6. Six Snowy Swans swimming swiftly.

## The Wall round the Pond



In the country there was a pond around which four men built houses (A). A little later on four other men built houses a little farther off from the pond, as shown in (B). These newcomers were very selfish, and they wished to have the pond all to themselves. Accordingly they built a high wall which, although it gave them free access to the pond, yet completely shut the first comers out. Can you show how they did this? If you cannot, turn to page 300.

## The Missing Letter

In every *italic word* in this rhyme there are letters left out. Can you find out what the words are? The letter is the same one every time.

-HE -OM-I-

I saw a little *-om-i-*  
 Inside a hollow *-ree*;  
 He popped his little head *ou-*  
 And asked me in to *-ea*.  
 I joined him at the *-able*  
 Inside his little *nes-*;  
 Of all the meals I've *-as-ed*  
 His really was the *bes-*.

## A Riddle on the Letter "H"

'Twas whispered in heaven—it was muttered in hell,  
And echo caught faintly the sound as it fell;  
On the confines of earth 'twas permitted to rest,  
And the depth of the ocean its presence confessed.  
'Twill be found in the sphere when 'tis riven asunder,  
Be seen in the lightning, and heard in the thunder.  
'Twas allotted to man with his earliest breath,  
Attends at his birth and awaits him in death:  
Presides o'er his happiness, honour, and health,  
Is the prop of his house, and the end of his wealth.  
In the heaps of the miser 'tis hoarded with care,  
But is sure to be lost on his prodigal heir.  
It begins every hope, every wish it must bound,  
With the husbandman toils, and with monarchs is crowned.  
Without it the soldier, the seaman may roam,  
But woe to the wretch who expels it from home!  
In the whispers of conscience its voice will be found,  
Nor e'en in the whirlwind of passion is drowned.  
'Twill not soften the heart; and tho' deaf be the ear,  
It will make it acutely and instantly hear.  
Yet in shade let it rest like a delicate flower,  
Ah, breathe on it softly—it dies in an hour.

## A Jungle Hunt

The letters of twelve of the words in the following verses can be re-arranged to make the names of twelve animals or reptiles.

Search shore and marsh and searching go  
In the reed by the river's flow;  
Search where the woods present a screen  
(Your art must keep your gun unseen).

Go roughly garbed and go in dread,  
One careless act and you may be dead;  
By those bare trees may lurk a beast  
Who can hear you come and wants a feast.

And, home at last, you will not boast,  
But just enjoy your tea and toast.

## The Bars of Gold

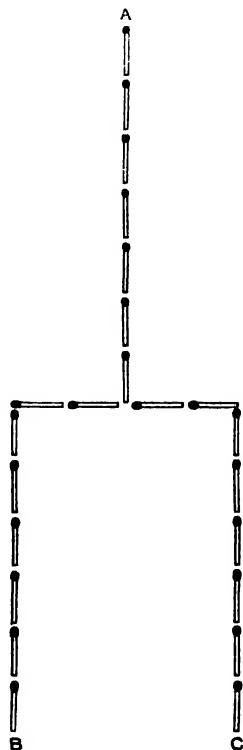
There was once a rich man who had twenty-three bars of gold. Unfortunately his steward was dishonest, and the rich man was afraid that he would steal some of his gold. So he took the bars and arranged them as in the illustration on the right.

"Now," he said to himself, "if I start at the top and count down the left side I get fifteen bars, and if I start at the top and count down the right side I get fifteen bars. So I will always know at a glance whether any bars have been stolen."

The steward, however, was cleverer than his master. He stole two bars, but he changed the position of two others so that the count on each side was still fifteen.

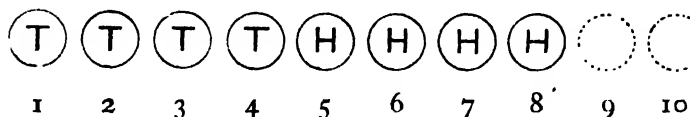
How did he do it? And why was the count still the same?

Take twenty-three matches for the gold bars and work out the problem.

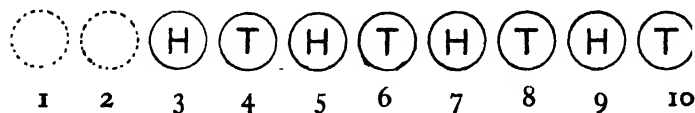


## Two Puzzles with Pennies

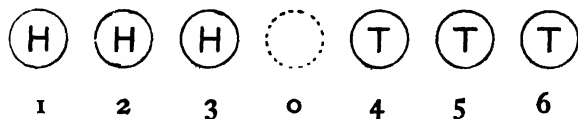
1. Take eight pennies and arrange them in a straight line so that the first four have tails uppermost and the other four heads. Imagine that there are two empty spaces on the right of the line, which will then look like this:



The puzzle is to move any two neighbouring coins into the empty spaces, and then any two neighbouring coins into the spaces left by the first pair, and so on till you have the coins in a line with heads and tails alternately and the two empty spaces on the left. The finished line should look like this:



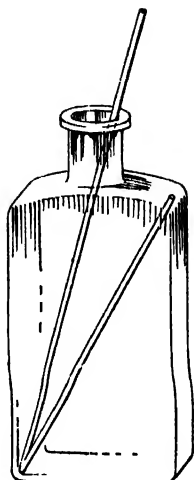
2. In the second puzzle you need six pennies. Arrange them in line with three heads on one side and three tails on the other. Imagine that there is a blank space in the middle.



The puzzle is to get the heads into spaces 4, 5, 6, and the tails into spaces 1, 2, 3. A coin may move one space at a time into the empty space next it, or it may jump over one coin into an empty space. Heads must always move to the right and tails to the left. Coins must never move backwards.

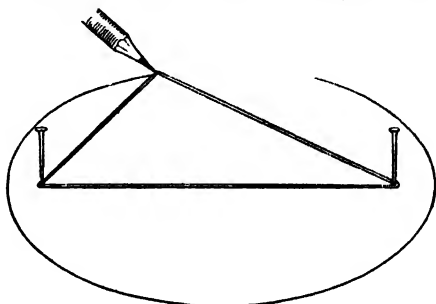
## To Lift a Bottle with a Straw

At first it seems impossible to do this, but if we go about it in the right way it is perfectly easy. The straw must be straight and unbroken. We bend the thick end of it and put the straw into the bottle so that it rests in the way shown in the illustration. When the straw is raised gently it lifts the bottle. The straw must be bent so that the angle fits into the corner of the bottle and the end fits into the corner at the "shoulder".



## To Draw an Ellipse

Circles are easy to draw, for even if we have not a pair of compasses, there are always many round things, such as pennies, tins, and plates, that we can use to help us. But an ellipse is not at all easy—until you know the way! Lay a piece of drawing paper on a board and stick in two pins as shown in the illustration. Now put a loop of string or thread over the pins, put your pencil into the loop, and draw an ellipse!



## Five Word Squares

1. An iron vessel; a plant; midday; an English county.
2. Men of title; to take advantage of; lift up; a kind of thread; slumber.
3. A blind poet of ancient Greece; berry of a tree that is cultivated in Southern Europe; pits; a happening; repose.
4. A sea-bird; a Canadian lake; prevalent; urgent want.
5. There are fifty-two in a year; a girl's name; to avoid by deceit; a kind of anchor; a contemptuous look.

## Five Word Diamonds

1. Five hundred; a fabric of open texture; mother-of-pearl; to assert; commerce; before; the first of eight.
2. Five hundred; it is; to track out; a precious stone; to rebuke; finish; a musical note.
3. A quarter of four; hurried; relation which one thing has to another in magnitude; a soldier's allowance of food; a legendary queen; not two; leads soldiers.
4. This always starts fun; used to be; stinging insects; the prevailing mode of dress; a fall; the sun; at the end of every town.
5. A hundred; a piece of turf; a favourite summer dish of uncooked vegetables; an army officer of high rank; "to leap and frisk about", generally to music; a river of Scotland; the first of the last.

# CROSSWORD PUZZLES

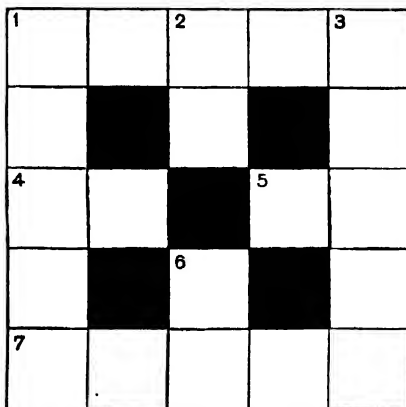
## A Little Crossword Puzzle

### Across

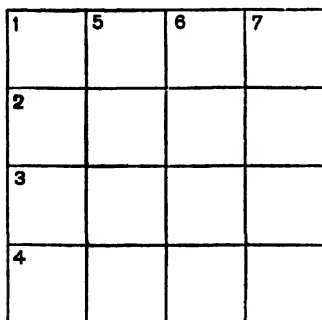
1. Dogs like those.
4. Sam has lost his head.
5. You and I.
7. An animal.

### Down

1. Vegetables.
2. The opposite of yes.
3. What we do at nights.
6. 5 across without you.



## A Trick Crossword Puzzle



### Clues Across

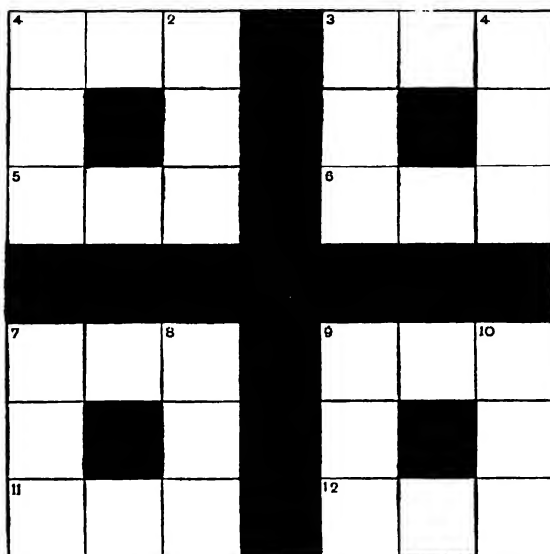
1. Letters of the alphabet.
2. To grasp.
3. Oceans.
4. Observes.

### Down

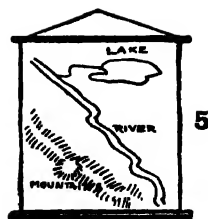
1. Four hundred.
5. Musical Notes.
6. Same as 3 across.
7. The Baltic and the Mediterranean are inland this.



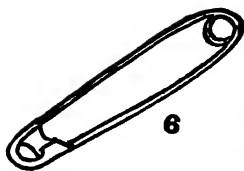
## A Picture Crossword Puzzle



### Clues Across



## Clues Across (continued)



6



7



9



11

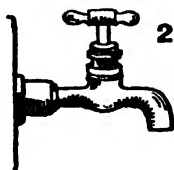


12

## Clues Down



1



2



3



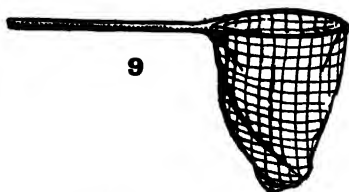
4



7



8



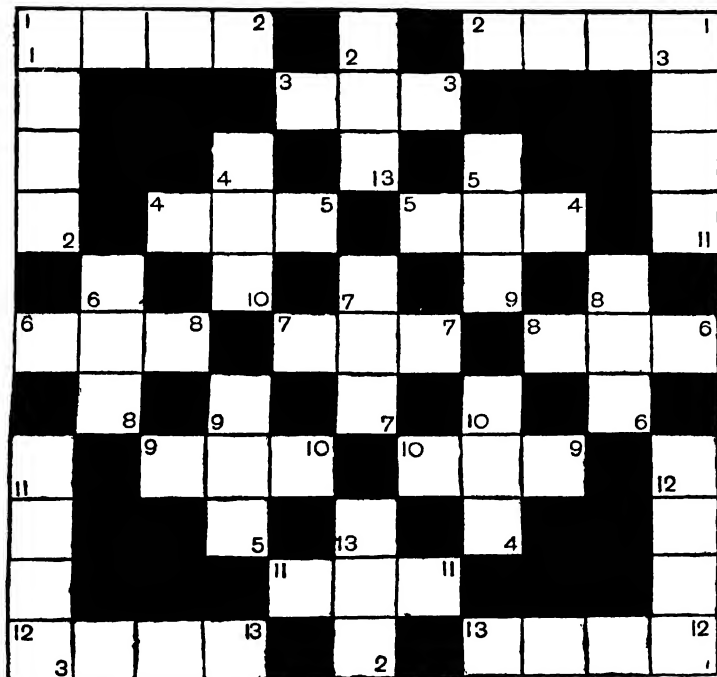
9



10

## Mr. Owl's Crossword Puzzle

Mr. Owl's Crosswords have the peculiarity of reading across from *right to left* as well as from *left to right*, and *up* as well as *down*.



### Across—Left to Right

1. A fleet-footed animal.
2. A maker or singer of songs
3. How many toes have you?

### Down—From Top to Bottom

1. To have dinner.
2. Seen at dusk and dawn.
3. To make a picture.
4. The end of a tail.

**Across—Left to Right**

4. To keep something in:  
such as corn.
5. Something that pricks.
6. What you do to a nice  
dog.
7. Mr. Sheep.
8. A small but destructive  
animal.
9. "Is it, or is it . . .?"
10. For flowers, or jam.
11. Reminds you of rub  
and scrub.
12. A famous bear.
13. Not all.

**Down—From Top  
to Bottom**

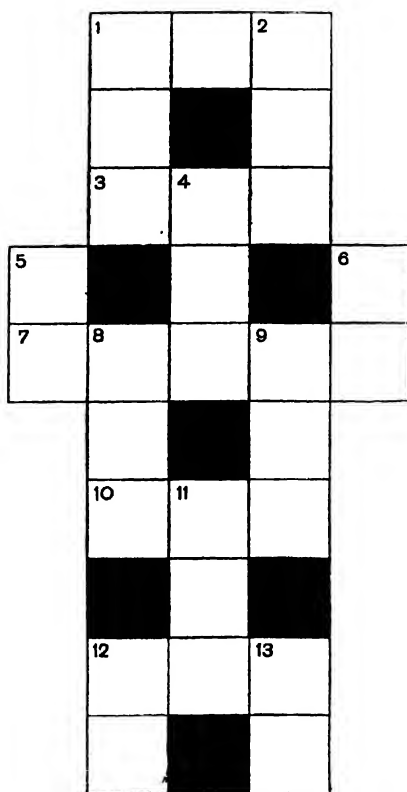
5. Half-way.
6. Has a toothed edge.
7. Peter's surname.
8. Not good.
9. A prize awarded.
10. What you do when  
sleepy.
11. Part of a tied bow.
12. Stolen goods.
13. To drink out of.

**Across—Right to Left**

1. A dull colour.
2. Grows at the water's  
edge.
3. For catching fish or  
butterflies.
4. What crabs do.
5. To write with.
6. Black and sticky.
7. To spoil.
8. A gentle knock.
9. Not the bottom.
10. A heavy weight.
11. Sometimes conjunction,  
sometimes preposition.
12. Mice, beware!
13. A cold-weather play-  
thing.

**Up—From Bottom to  
Top**

1. Used by a workman.
2. Very sticky.
3. Pleasant to paddle in.
4. To put on.
5. This minute.
6. A little flat-fish.
7. This often follows 10  
down.
8. Not now.
9. Not bright.
10. A deep hole.
11. Part of a hospital.
12. A girl's name.
13. To marry.



## A "Cross" Word Puzzle

### Across

1. An animal.
3. A girl's name.
7. A boy's name.
10. The end of a carrot.
12. This is always over our heads.

### Down

1. A kind of box.
2. 1 down may be made of this.
4. A part of the body.
5. A preposition.
6. A headless boy.
8. Used in rowing-boats.
9. Often placed in a doorway.
11. A tree.
12. A short street.
13. 6 down reversed.

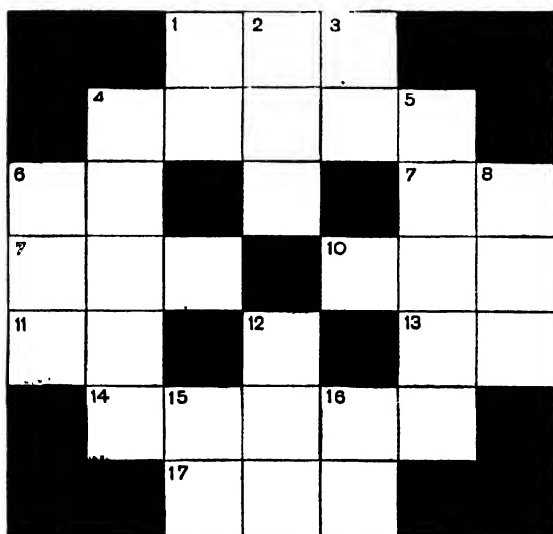
## Big Square Puzzle, No. 1

### Across (See next page)

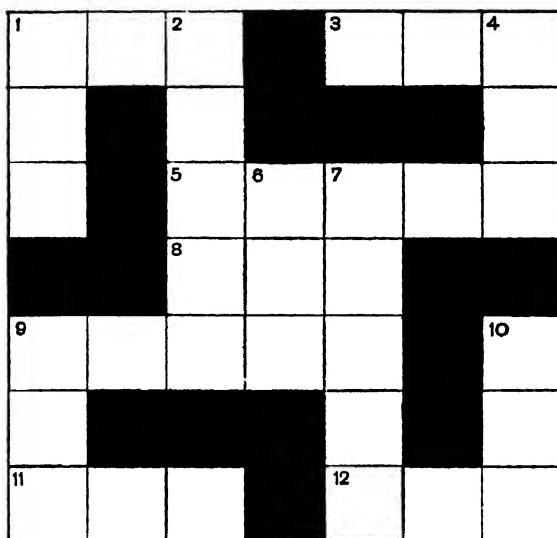
1. A whole vegetable or part of a fruit.
4. Not at all a clever boy.
6. Hidden in "No rain fell all day".
7. Not quite a cab.
9. A domestic animal.
10. You are as old as your —.
11. A 9 across without a tail.
13. If these two letters had an "s" between them they would mean money.
14. Perhaps you keep your money in this.
17. A little sister.

## Down

1. A kind of dog without a tail.
2. The finish.
3. An unfinished act.
4. Tired or thirsty plants do this.
5. A mountain bird.
6. Even this is not.
8. In this we rest, but in it a river is restless.
12. This word came so near the edge of the puzzle that it had to lose its last letter.
15. If you want to make use of this you will have to add a letter.
16. This invariably puts an end to fuss.



## Big Square Puzzle, No. 2



## Across

1. One end of a ship.
3. A vegetable.
5. A man of rank.
8. More than one, but less than three.
9. This man is very careful of his money.
11. This may have come from a baker's shop.
12. Not wet.

## Down

1. Used by cricketers.
2. Needs.
4. A tool.
6. A debt is something that we —.
7. "Robed" (anagram).
9. Queen of the Fairies.
10. Attempt.

## PAPER FOLDING

Paper folding is an amusing and interesting pastime, and, though it is not difficult, requires great care and neatness. One careless or uneven fold is enough to spoil the whole article.

It is best to use fairly stiff paper, such as good note-paper. The instructions and diagrams below are all clear and no one should find any difficulty in following them. It should be noted that in the diagrams, unless otherwise stated, *thin black lines are folds*, *thick black lines are cuts*, and *shaded parts are to be cut away*. Most of the articles described are made from squares of paper, and the first step in almost every case is to fold the large square so that the lines of folding form sixteen small squares. This is done by folding the paper in half, and then in half again. Open it out and it looks like fig. 2. Now fold it in the same way from left to right, and the folds are complete.

**Making a Square.** — The paper used must almost always be

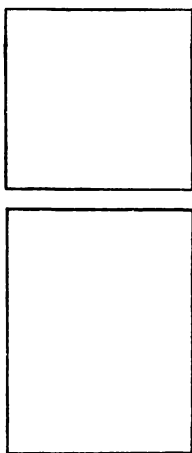


Fig. 1.—Square and Oblong

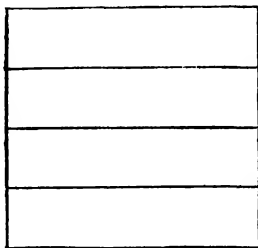


Fig. 2



a perfect square, that is, must have every side of the same length and every angle a right angle. Most sheets of paper are, however, rectangles or oblongs—that is to say, have two pairs of sides, one pair longer than the other. To make a square from an oblong piece of paper, take the left top corner and fold it over till the top edge lies exactly along the right-hand side. This gives fig. 3. Cut away the single part (shaded in the diagram) and the remaining part (when opened out) forms a square.

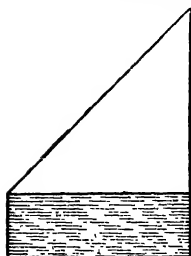


Fig. 3

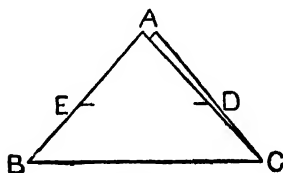


Fig. 4

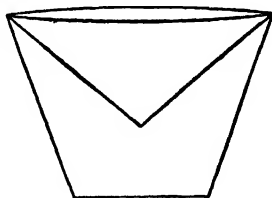


Fig. 5

**Plant Pot (fig. 5).**—C in fig. 4 is folded across to E, and B to D, so that CD lies on BE and they form one line. Points at A are folded over, one at each side.

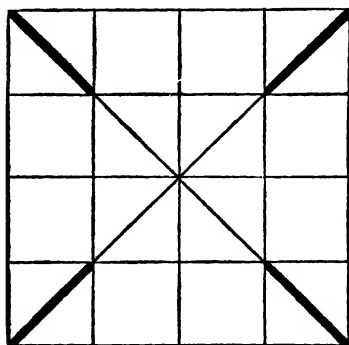


Fig. 6

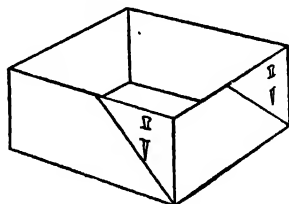


Fig. 7

**Some Boxes and Baskets.**—Fig. 6 shows the lines and cuts necessary for this model. The corners are fastened with paste or pins.

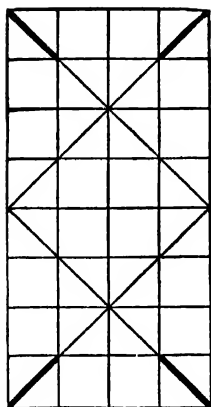


Fig. 8

For this box (fig. 9) oblong sheets of paper are required, divided as in fig. 8.

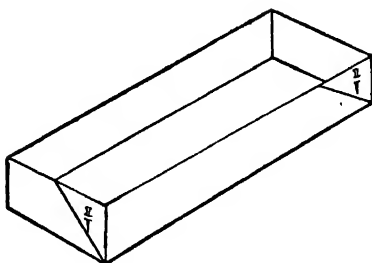


Fig. 9

**Packet for Sweets.**—Fold a little margin on two adjacent sides (figs. 10 and 11). Divide the square that remains (see shaded portion, fig. 12) into 16 equal squares.

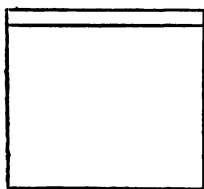


Fig. 10

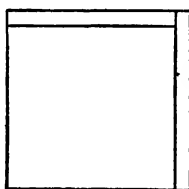


Fig. 11

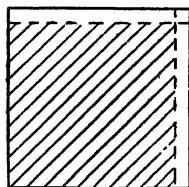


Fig. 12

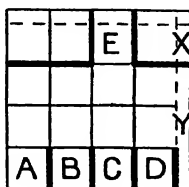


Fig. 13

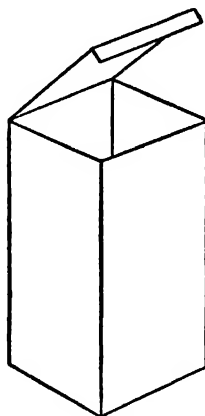


Fig. 14

Cut along the thick lines (fig. 13). ABCD gummed together form the bottom; E is the cover. The portion beyond the dotted line XY is to be gummed under adjacent side of packet when folded.

**Savings-box** (fig. 15).—This box can be made from the sweet packet on p. 27 by gumming in the lid and cutting a coin slit at one end. Another way is to make *two* boxes, one a little larger than the other. The larger fits over the smaller. Each box is made as shown in fig. 16.

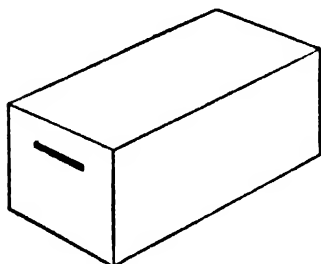


Fig. 15

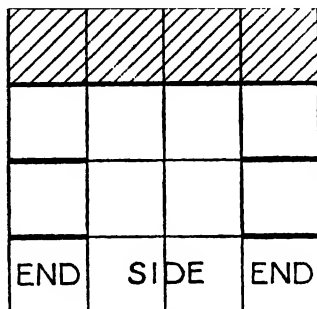


Fig. 16

## Buildings for the Paper Farm-yard

**Fowl House** (fig. 17).—Cut along the heavy lines (fig. 18). The lines marked *x* are for door, which can be folded back.

A larger house made in this way may be a cart shed or a byre.

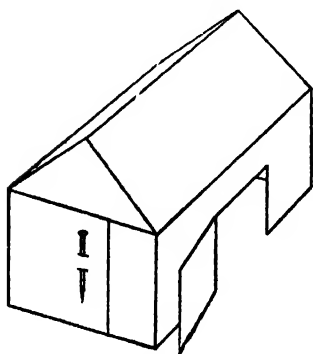


Fig. 17

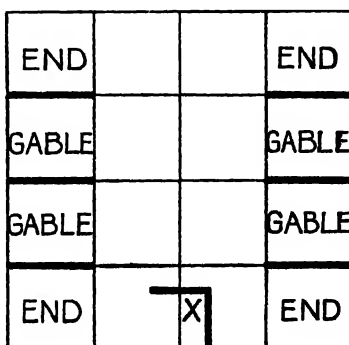


Fig. 18

**Barn or Stable (fig. 19).**—Fold for creases in fig. 20. Cut along thick lines. Pin A over B for pointed roof, and fasten C as far over D as necessary for sides of barn. Fold open the doors.

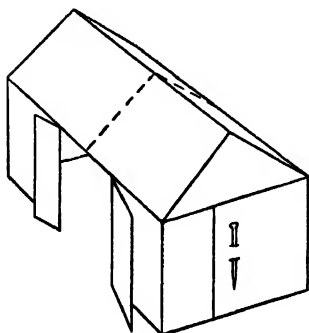


Fig. 19

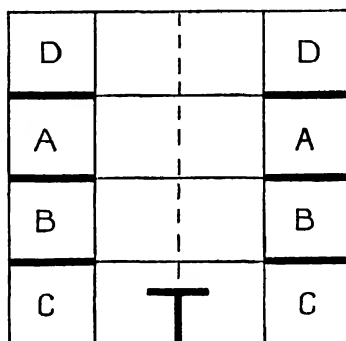


Fig. 20

**Water Trough (fig. 21).**—Cut along heavy lines in fig. 22. Pin B behind A, and D behind C. These form points. When sides of trough are folded down, make ends of trough by pinning X and Y, and V and W, together.

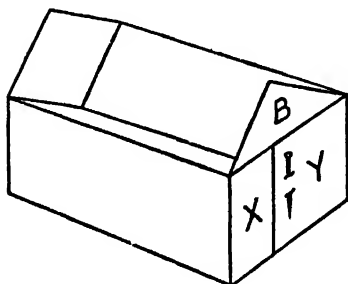


Fig. 21

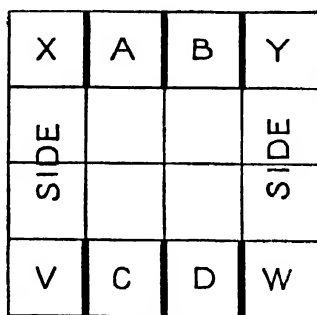


Fig. 22

**Pig's Trough (fig. 23).**—Cut along the thick lines in fig. 24. Fold down the sides of trough, and pin X and Y,

and V and W, together to form the ends. B goes behind A, D behind C. These form points which must be folded over and fastened down as in fig. 23.

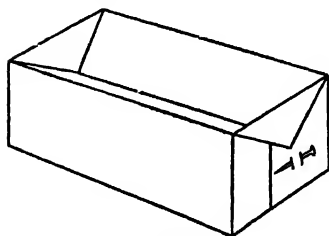


Fig. 23

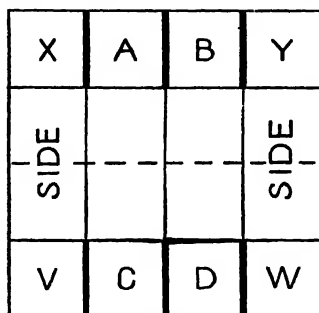


Fig. 24

**Rabbit Hutch** (fig. 27).—Fold paper into 16 equal squares (fig. 25); shaded portion forms floor of hutch. Fold rectangle ABCD in two, and cut away shaded portions (fig. 26). The door has to be cut and folded back. Fasten with pins or gum as in sketch. Cut along thick lines (fig. 25) and pin for sides of hutch.

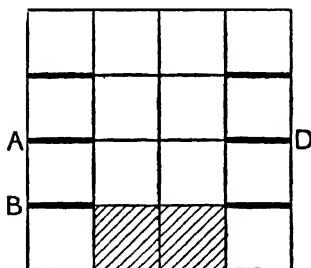


Fig. 25

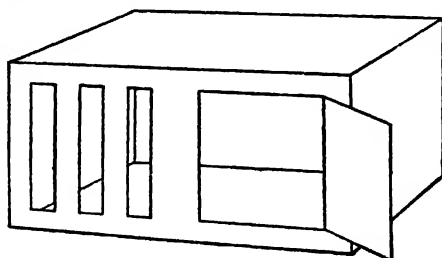
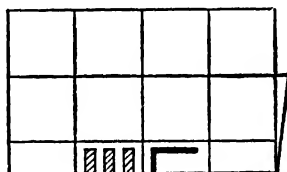


Fig. 27

**Beehive** (fig. 28).—Fold the paper in halves and cut away one half (shaded, fig. 29). Make the door by cutting the short lines above *aa* and folding the flaps over at the dotted lines. Then make a circular tube by pinning *bb* together.

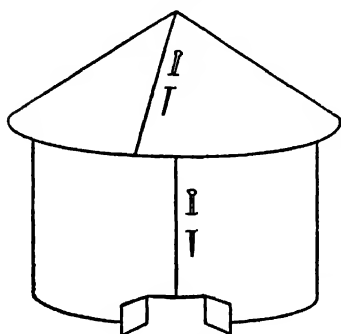


Fig. 28

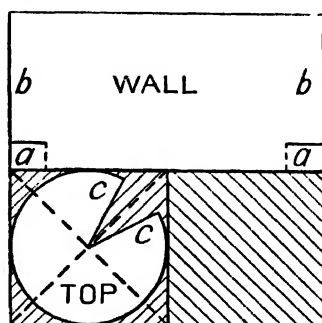


Fig. 29

Now take the other half of the paper and halve it. On one of the halves cut out the roof as shown in fig. 29. Use compasses or a penny or a tumbler or anything round to draw the circle. Cut out a wedge as shown, pin *cc* together, and the roof is ready to put on.

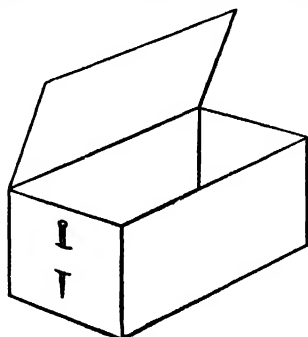


Fig. 30

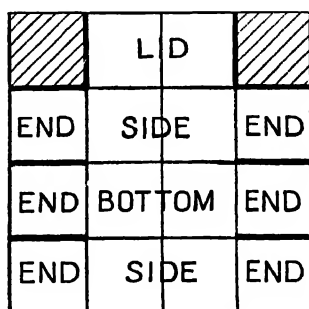


Fig. 31

**A Corn Bin** (fig. 30).—Cut away shaded portion (fig. 31). Cut thick lines and fasten **END** parts over each other with a pin.

**A Farm-yard Bench (fig. 33).**—Fold as in fig. 32. Cut along thick lines. A is back of seat; B goes on the ground. When CDE are fastened together they form the side.

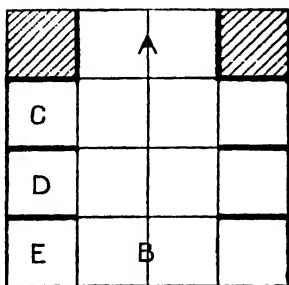


Fig. 32

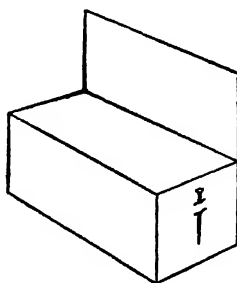


Fig. 33

From these articles a complete farm-house and farm buildings can be made. The farm-house is simply a large fowl-house, with a suitable door and windows and little chimneys pasted on. The buildings should be painted, and animals modelled from plasticine or cut out of paper.

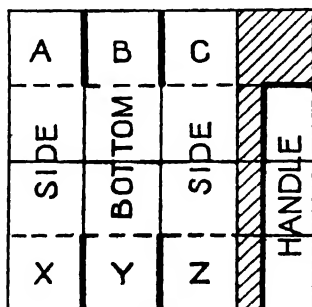


Fig. 34

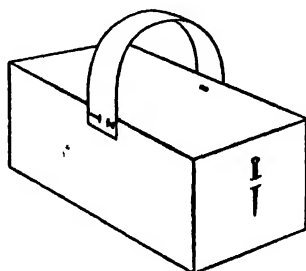


Fig. 35

**Red Riding Hood's Basket (fig. 35).**—Fold square into sixteen small squares, and cut away the shaded portion (fig. 34). The thick lines are to be cut, and the squares ABC, XYZ are folded at dotted lines; these form ends of basket, which must be pinned.

**A Table** (fig. 36).—Make a little crease down two opposite sides (fig. 37). Fold across into four oblongs. Cut away shaded portions. Gum tops of legs at S.

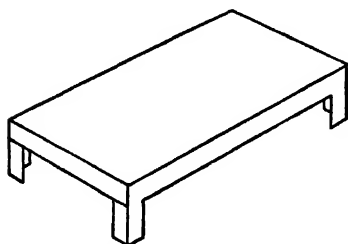


Fig. 36

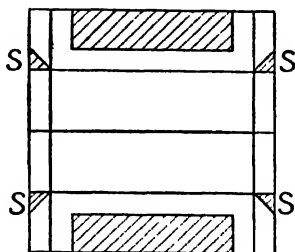


Fig. 37

**Cradle** (fig. 38).—Cut away the shaded portion (fig. 39) and cut along heavy lines. Fold back A and B to form rockers. Fold C over D, and E over F, for head and foot of cradle. Pin.

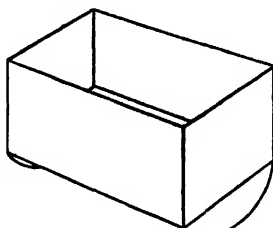


Fig. 38

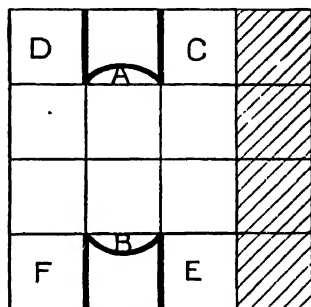


Fig. 39

**A Castle** (fig. 40).—Use a sheet of paper about  $10\frac{1}{2}$  in. by  $7\frac{1}{2}$  in. Fold AB  $\frac{1}{4}$  in. from one edge (fig. 41). Fold CD about  $2\frac{1}{2}$  in. from long edge (about one-third of width). Unfold; fold strip into four equal parts. Paste the sides. Cut down  $\frac{1}{4}$  in. from each vertical crease as far as the horizontal crease (see fig. 41). Fold over shaded portions. These centre laps form top of castle. Paint windows, doors, &c.

A much larger castle can be made quite easily. First make four castles as above. Those are the four corner towers.



Then make four cardboard walls with battlements like fig. 42.  
Fix these to the corner towers with glue (fig. 43).

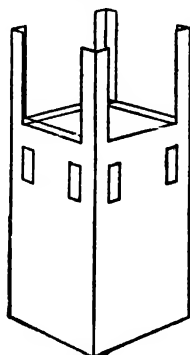


Fig. 40

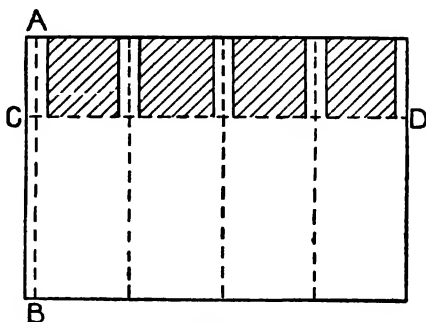


Fig. 41

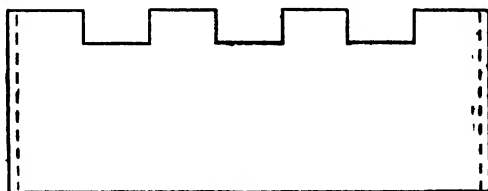


Fig. 42

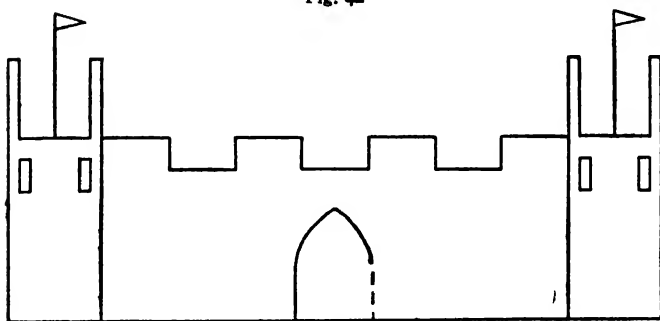


Fig. 43

In one wall cut a door as in fig. 43. Fold along dotted line.  
A drawbridge may be added. This is simply an oblong of cardboard fastened to the wall in front of the door by means of a strip of adhesive tape, and drawn up by string.

## Paper Boats

**A Double Raft of Boats** (fig. 47).—Fold as in fig. 44.

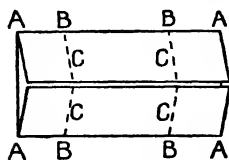


Fig. 44



Fig. 46

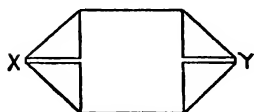


Fig. 45



Fig. 47

Turn over, and fold as fig. 45. Get points XY by pressing lines AB along lines C. Turn paper again, and you have fig. 46. Then fold halves back.

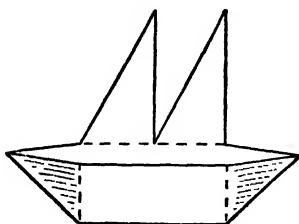


Fig. 48

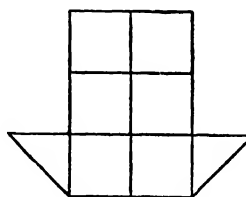


Fig. 49

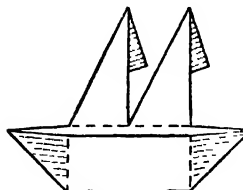


Fig. 50

**A Sailing Boat** (fig. 48).—Fold and crease until fig. 49 is obtained. Cut the vertical fold (middle) along the two upper squares. Fold back the diagonal in each oblong (fig. 50). Cut off the parts of folds that extend beyond the edges.

**Another Paper Boat (fig. 56).**—For this boat you need a piece of paper measuring nine inches long and six inches broad. Double it (fig. 51); turn up the corners A and B towards the centre when you will have fig. 52; and turn down the two sides at CD, one on each side, so that they are

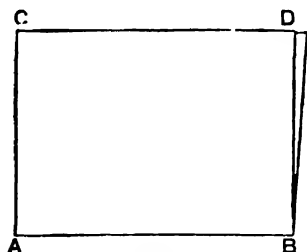


Fig. 51

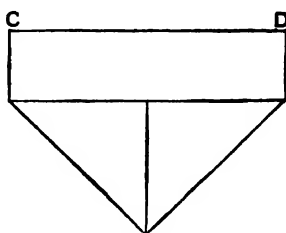


Fig. 52

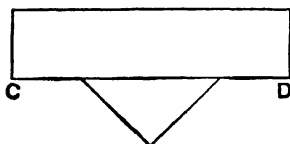


Fig. 53

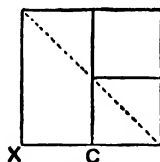


Fig. 54

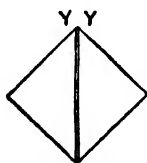


Fig. 55



Fig. 56

in the position shown in fig. 53. Now put your thumbs in the hole at AB and pull out till you have fig. 54, being careful to fit the CD corners below one another. Fold the two points at X, one up one side, one up the other, along the dotted line. Then insert the thumbs and pull out into the shape shown in fig. 55. Now pull down the points YY and you have the boat shown in fig. 56.

**Steamships (fig. 57).**—With paper or light-weight cardboard and adhesive tape excellent model ships can be made. The hulls are cut from the cardboard, as are the decks and the flat bottoms. The two halves of the hull are fastened, bow and stern, by adhesive tape, both inside and outside, and the bottom and deck are then fitted and fastened with tape. Deck-houses and funnels are also cut from paper

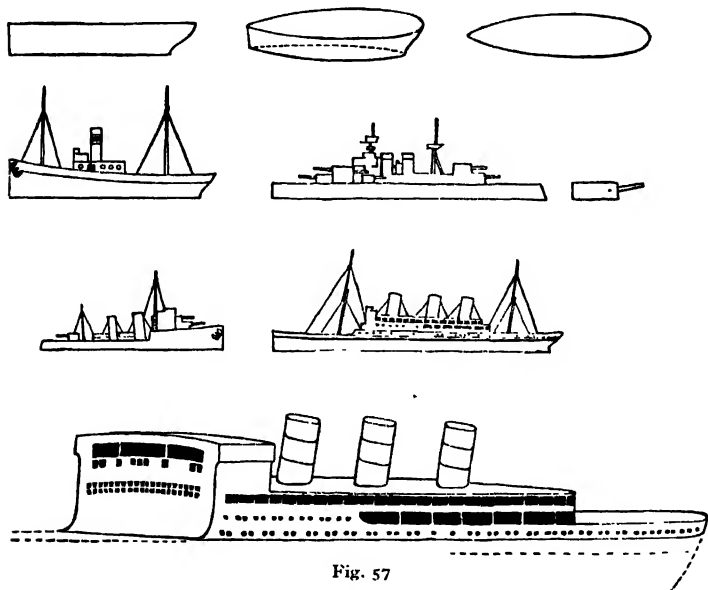


Fig. 57

or cardboard and are either gummed on or fastened with tape. The masts are pushed through small holes in the deck and may be gummed to the bottom. Guns are made by glueing bits of matchstick to blocks of wood fixed on deck. Turrets are also made from matches and bits of wood.

The appearance of these ships depends a great deal on the way they are painted, and if a model is well made and the painting carefully done, the effect is most realistic. Details such as port-holes and anchors should be marked in with india ink.

**The Magic Fan** (fig. 58).—This is the most interesting of all the toys that can be made by paper folding, but it is also one of the most difficult. With care and patience, however, any boy or girl should be able to make it. Though the toy may be made from a small sheet of paper, the folds are so many that it is as well to use a large sheet. The most convenient size is thirty inches long by twenty to twenty-four inches broad.

The first thing to do is to mark the paper down each side into six equal parts (sec 1). It is then folded as in 2, the folds being guided by the marks. The paper is now in three thicknesses. Now make small folds backwards and forwards alternately, making each fold the same size as the others. This will make the paper look like 3.

By gathering together the ends of the folds at C as in 4 and spreading out the top AB we have a fan. Take the fan and push in a finger at the point E and work it along between the folds to F. This pulls out a row of folds and by holding the paper at C we get a bracket (5). Hold this bracket the same way up as for a fan, bend round the folds X and Y to meet at the back, and the result is the umbrella in 6.

Still keep the umbrella up and draw out the lower folds of the handle, i.e. the folds between X and Y, and the result is the candlestick and shade in 7.

Now flatten out 7 by letting go the folds at the back and pull out another row of folds at the top. This gives 8. Fold round the centre folds till O and P meet at the back, and the result is the candlestick in 9.

Go back now to 3 and pull up the top flaps. This will give 10. Draw A and B together and we have the sentry-box (11).

This by no means exhausts the number of things that can be made from the magic fan, but when you have mastered the folds and turns illustrated here, you will be

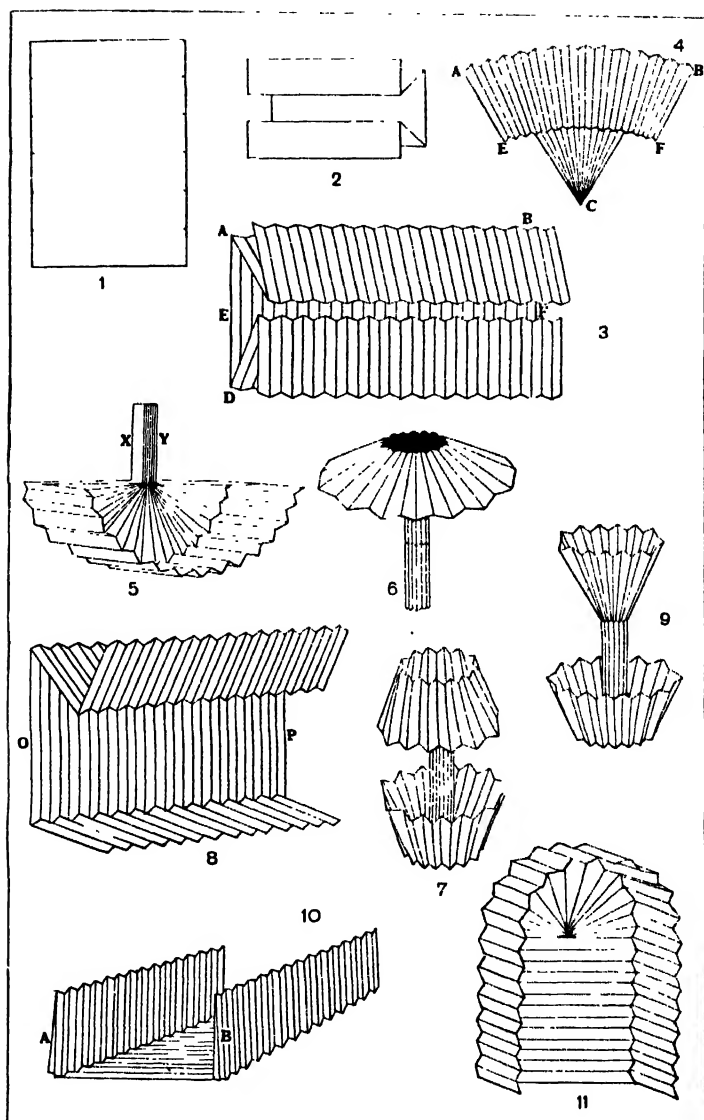


Fig. 58

able to think out others for yourself and to find hours of entertainment in a single sheet of paper.

**A Paper Windmill** (fig. 61).—Take a square of paper. Fold it along the dotted line AB in fig. 59. Then open it and fold along the dotted line CD. Open again, and cut along AO till you are about half an inch from O. Do the

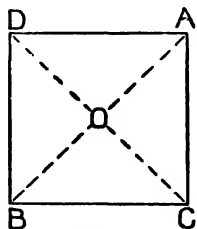


Fig. 59

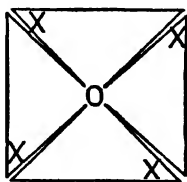


Fig. 60

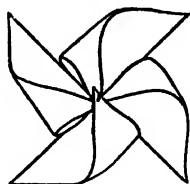


Fig. 61

same with BO, CO, and DO. You now have fig. 60. Bend (not fold) the corners marked X towards the centre, push a pin through these corners and through the centre O, and fix the pin on to a piece of stick.

## RAFFIA WORK

Most people know very little about raffia, though the name is frequently used for what is generally called "gardener's twine". The real name of gardener's twine,

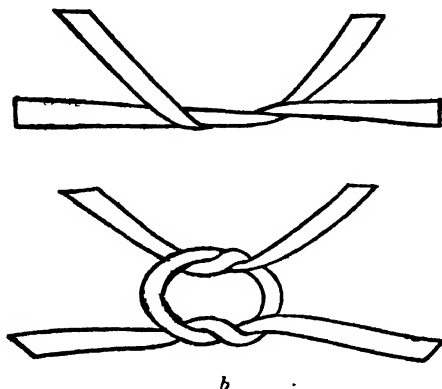


Fig. 1

however, is "bast", and it is made from the inner layer of the trunk of the lime tree. Raffia, on the other hand, is made from the leaves of a kind of palm tree that grows in Madagascar.

There are several qualities of raffia, but if articles made of raffia are to be neat and well-finished, only the very best quality must be used. Raffia strands are not very long, and it is often necessary to knot two or more together. For this purpose the knot shown in fig. 1 should be used.

Before raffia is used, it is as well to damp it. It should then be shaken and allowed to become almost dry. Before it is quite dry the strands should be flattened out between the finger and thumb, or wrapped round a pencil, or ironed, so as to take out all the twists and folds.



**Winding.**—There are various ways of using raffia, but the easiest is *Winding*.

For winding it is necessary to use cardboard frames. The outline of the article to be made is pencilled on to a piece of cardboard, which may be either thick or thin, as the article demands. The outline is then cut out with scissors, and round this frame-work the raffia is wound. Care must be taken to wind evenly and firmly—if it is not even, then the cardboard will show, and if it is not firm and tight it will soon work loose.

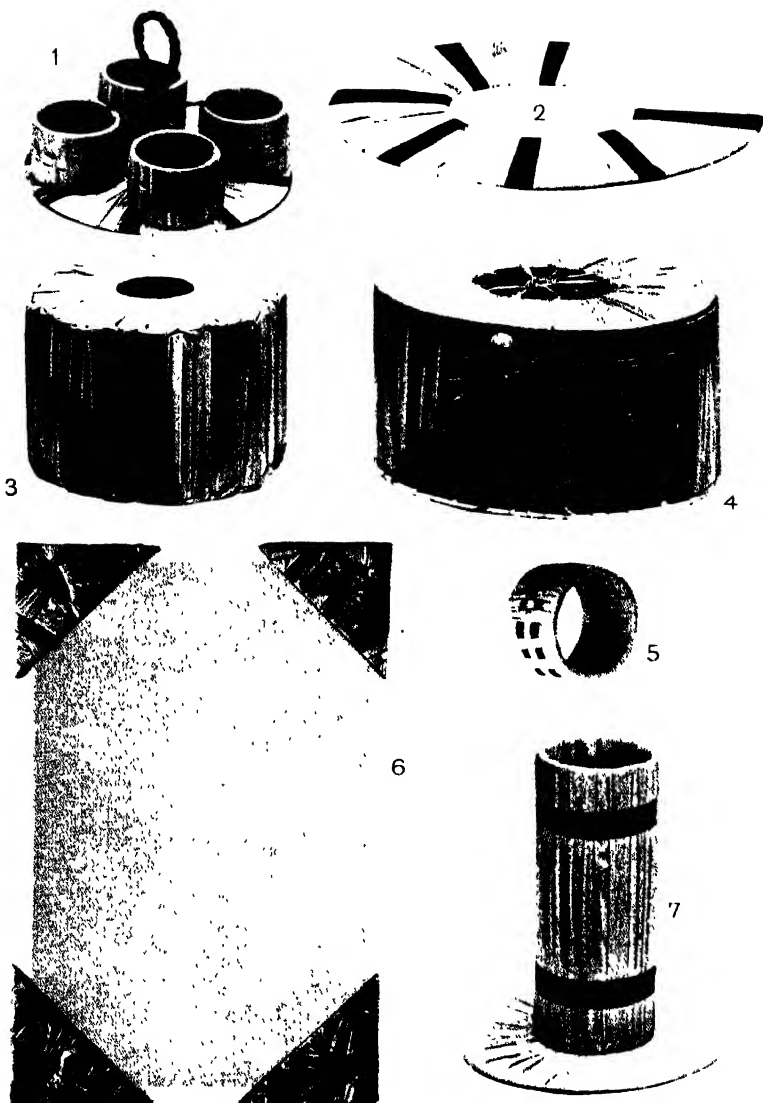
All raffia ends should be either tucked firmly under the windings, or stitched on to the cardboard.

The plate facing this page shows clearly how the various articles are made. But, of course, these are by no means all the articles that can be made. Indeed, half the interest of raffia work lies in thinking out articles for yourself, and in using your own designs. Quite an ordinary looking mat, for example, may be turned into a very beautiful article by using strands of different colour. Also, after the winding is done, articles can be decorated with designs sewn on with a darning needle and coloured raffia.

When making a box it is easiest to cut and wind each part separately, and then to sew them together.

**Plaiting.**—After you have made several wound articles such as mats, photograph frames, and trinket boxes, you will want to do more advanced work. The next step is plaiting. Girls, especially if they have long hair, should be good at this!

The beginner should plait only two or three strands at first. Take three strands of equal length, knot them together at one end and pass the knotted end over a hook fixed in the wall. Now hold the raffia tight, and plait in the usual way. Be very careful and neat, and keep on trying—it is only by constant practice that you will learn to do good plaiting.



# RAFFIA: EXAMPLES OF WINDING

1. Egg-stand. 2. Mat. 3. String-box. 4. Box. 5. Napkin-ring.
6. Blotter. 7. Spill-holder.



When you have almost finished one length of plaiting, you may, if necessary, plait in other strands of raffia. This is quite easily done, and the join is hardly noticeable. After you have had some experience, you will be able to plait four, five, or six strands at one time.

You can make a great many things with raffia plaits. Some suggestions are given in the plate facing page 44. The easiest articles to make are mats. The plaits are rolled on their own width like a coil and are held together by stitches. Other articles which may be made from plaits are dolls' hats, baskets, and belts, while some clever girls have even made their own summer hats!

**Sewing on Canvas.**—One of the easiest and most attractive ways of using raffia is by sewing it on to a canvas background. This is not at all difficult to do, and an endless number of designs and patterns can be produced. No method of using raffia provides such scope for originality; there are dozens of articles that can be made in this way and that can be designed in every detail by the maker.

Remember that where it is necessary to fold the canvas, as in making a blotter or a tea-cosy cover, the folds should be over-sewn with raffia.

**General.**—Raffia work is not difficult, but, like most seemingly easy things, it is not so simple as it looks. Winding, plaiting, and sewing must be neatly done, for even one careless stitch is enough to spoil the whole article.

The articles shown in the illustrations are intended to help beginners. But once a boy or girl has got into the way of working with raffia he or she will find that it doubles the interest to plan original articles and designs.

The following instructions on how to make several embroidered raffia articles will serve as an introduction to more advanced raffia work. (See also page 76.)

**A Sports Hat.**—This is a little pull-on hat, and is worked on a rush foundation; the frame may be obtained from any large warehouse where hat-frames are sold.

These frames are delightfully comfortable, cool, and light for summer wear and require no lining.

This little pull-on hat is worked in the following colours: scarlet, dull blue and bright blue, bright rose pink, and a bluish green.

Begin work with two strands of scarlet joined as fig. 1 *a, b*. Take a blunt-pointed rug needle and thread it with the hard end of the strand. Start at the crown of the hat at the back, leave about two inches of raffia inside for joining with the next strand later on. Now take an overcasting stitch over each mesh, working in a slanting direction until the brim is reached; from this point work upwards, still in a slanting direction, towards the front until the crown is reached. Work four or five rows in this stitch; this will give a wide V in scarlet, one arm starting at the crown at the back and the other finishing at the crown in front. This done, take a bright blue thread and work three rows inside the scarlet, using a running or darning stitch this time; then fill in the centre with horizontal stitches in bright rose pink—beginning over two or three meshes and increasing as necessary till the crown is reached. The triangle is now filled in. Darn or run in some dull blue strands on the outside; then three rows in overcast stitch in scarlet; this will bring the pattern to the centre of the front at the brim and well beyond it at the crown. Next work in a slanting direction over four meshes with dull blue from brim to crown, reducing the size of stitch when nearing the crown,

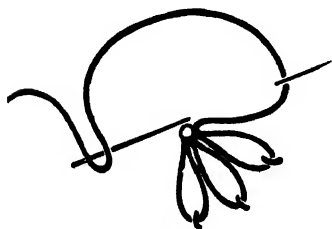


Fig. 2

and do the same from brim to crown at the back. There is now only a small portion of the wicker frame left uncovered; this should be filled in with rows of running and overcast stitch in bright blue and green. The flowers are



# RAFFIA: EXAMPLES OF PLAITING

1. Tea-cosy. 2. Pin-cushion (cork-topped). 3. Brush. 4. Tumbler-holder. 5. Doll's hat.  
6. Whip. 7. Pochette. 8. Doll. 9. Plaited mat. 10. Slipper.



now worked in, in petal stitch (fig. 2). They are so simply worked that no description is necessary.

Fill in the centre of each flower with French knots (fig. 3), and add a few stitches of green to the outside of the flowers. Bind off the edges of the brim with a firm buttonhole stitch (fig. 4) in dull blue, slip in a wire and work over it if a still firmer edge is wanted. This hat should require no lining, all knots and ends should be finished off tidily while the work is in process.

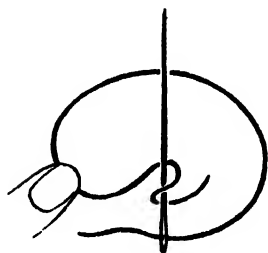


Fig. 3

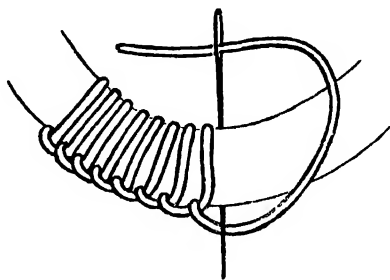


Fig. 4

**Luncheon Mat** (fig. 5).—This mat is worked on a canvas foundation. These mats look charming on a polished table and are thick enough to protect it from being marked by hot plates. The materials required are: canvas 11 inches square, linen 11 inches square, raffia strands in dull blue, peacock blue, coral, yellow, and grass green.

Tack the canvas firmly on to a board and draw a circle 10 inches in diameter with pen and ink. If compasses are not to hand, a large plate the necessary size will do. Now mark six small circles around the mat to form the flowers. A wineglass or any small circular object will suffice for this purpose.

Turn over  $\frac{1}{2}$  inch of canvas round the edges and tack firmly to prevent fraying. To cover the mat, take a dull blue strand and, beginning at one edge, lay the strands across the centre of the mat from side to side; if the first



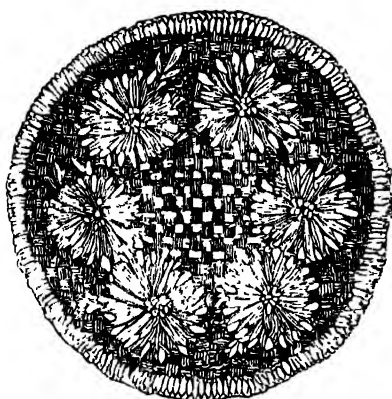


Fig. 5

few strands are laid straight it is quite simple to keep the others so. When the background is covered re-mark the position of the flower-circles with a tacking thread. This done, take a strand of coral and darn in the centre portion of the mat by passing the needle under one strand and over the next alternately, exactly in the

same manner as a hole in a stocking is repaired. Darn in the outer parts with dull blue. Now work in the flowers in petal stitch with peacock blue (fig. 2), taking care not to pull the threads too tight. Finish the flowers round the edges with little stitches in coral, then work seven or eight French knots (fig. 3) into the centre to form the heart of the flower. Little groups of two or three stitches in green set off the flowers, but may be omitted.

Work the border in buttonhole stitch (fig. 4) with coral colour. Press the mat on the under side with a warm iron, then lay the linen carefully on the back, tack in position, turn in the edges  $\frac{1}{4}$  inch from the edge of mat, and hem neatly.

**Handbag** (fig. 6).—This handbag is quite difficult to make. It is a much finer type of work, and is even more interesting than the more quickly worked examples. This fine embroidery may be applied to a great variety of materials, such as fine woollen dress cloths, linens, silks, or firm ribbons. Charming dress and hat trimmings, such as waistbands, cuffs and collars, pockets, panels, may be decorated in this way as well as innumerable little gifts and useful household articles.

This attractive little handbag is embroidered with finely split raffia strands; the foundation cloth is a mixture of silk and linen; and the stitches used are petal stitch, buttonhole stitch, fish-bone stitch, cross stitch, and over-sewing stitch.

The raffia strand must be split to about a sixteenth of an inch and a No. 4 Scientific sharp needle should be used. These needles are delightful to use. The steel around the eye of the needle is pared away in such a manner that the threaded eye of the needle is no thicker than the body. This allows the threaded needle to slip through the material without damaging it, also without jerking or ruffling the thread.

Raffia can be split very easily; if the point of the needle is applied to the centre of the strand a thin portion may be gently torn off, sometimes the complete length of the strand, but generally a sufficiently long piece for a working thread.

To make the little bag, cut a strip of blue cloth 10 inches long and 6 inches wide, and a piece of silk or ribbon the same size for the lining. The handles require a strip 12 inches long by  $1\frac{1}{2}$  inches wide. Choose a good quality of silk for the lining—as the foundation material should stand a lot of hard wear—and let the lining be bright in colour to correspond with some of the bright tints of the flowers.

Turn in  $\frac{1}{2}$  inch of material right round the strip of linen and tack it firmly. Be very careful in turning this edge of material, as the least variation in width is noticeable and will spoil the shape of the bag. It is a good plan to take a piece of cardboard, cut out a notch

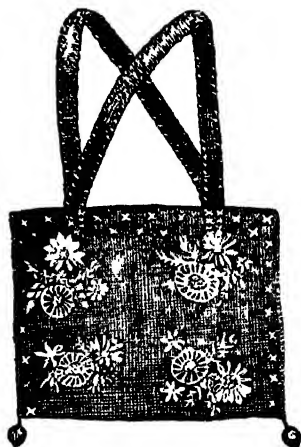


Fig. 6

$\frac{1}{2}$  inch from the edge, and apply this frequently to the turned over edge to test the width. This will save much trouble in the end.

Take a scarlet thread and work a row of little crosses right round the edge of the material about  $\frac{1}{2}$  inch apart. Now take a piece of drawing-paper, or notepaper, mark off in outline the size of the bag, and draw in the little groups of flowers and leaves—halfpence and a sixpence will mark the flowers. The leaves may be put in directly with the needle on to the material after the circles are arranged.

Now work in one flower in each group in bright rose pink, in petal stitch; then work a second circle in each group, in buttonhole stitch in another colour, bright blue or soft brown. Then work in the leaves in green, some in fish-bone stitch (fig. 7). The smaller ones should have the midrib put in with a small backstitch first, then the outline also in backstitch, and finally the veins in tacking stitch. Pack the centre of each flower with French knots of a contrasting colour to the flower, and fill up any bare parts with little sprays of petal stitch. This is done by making a stem of backstitch and working in the petal stitches on each side.

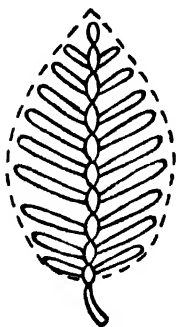


Fig. 7

The making up is simple. Fold in  $\frac{1}{2}$  inch of material down each side of the handle strip, then double it and over-seam all round with scarlet raffia. Fix the handles in position. Fold the bag together and over-seam the sides, beginning at the foot

and working to the top, working down again to the foot and finishing on the inside. Sew in the lining, and cover two beads with raffia as a finish for the corners.

# HOW TO MAKE

## The Nursery Navy

Any boy or girl with clever fingers can build the nursery navy, for all the materials needed are to be found in every home. It is great fun sailing those little boats in a big tub or bath, especially as many of them are models of boats used in other lands.

**An Ancient British Coracle.**—The next time you eat an orange do not peel it and throw away the skin. Halve the orange lengthways, remove the pulp, and make the edges neat with a pair of scissors. Then cut little pieces of wood or cardboard for seats, fit them into the skin, and put the whole boat into the oven to dry and harden.

**A Gondola.**—All you need for the hull of this boat is a well-shaped banana. Instead of peeling it carelessly make a cut right down the middle of the flat part of the fruit, and through this cut pull out the pulp. Then take a matchstick and put it in as a seat near the stalk end. At the other end put in a curved piece of cardboard for the cabin. If the boat is top-heavy put a penny in the bottom.

**Two Sailing Boats.**—The first of these is made from half a walnut-shell. It is easy to get a perfect half if you divide the nut very carefully. Remove the nut and scrape the inside of the shell with a knife. Cut a sail from a piece of white paper and glue it to a matchstick mast. Fix the mast to the bottom of the boat with sealing-wax.

In much the same way a boat can be made from an egg-shell. But very much more care is needed in preparing the shell.

**A Rowing Boat.**—A rowing boat can be made from half a pea-pod, by cutting away the stalk and fitting in cardboard seats.

**A Steamer.**—Steamers can be made from large corks such as are used in vinegar bottles. All that it is necessary to do is to fit in matchsticks to represent masts and funnels. Such a ship needs a keel. To make this cut away part of the cork as shown in fig. 1 and fit in a small flat stone.

You can also make sailing ships from corks and matches. The sails are made of paper and are fitted on to the masts as shown in fig. 2.

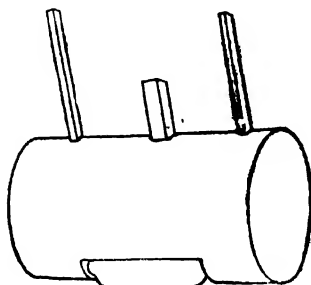


Fig. 1

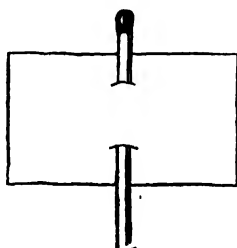


Fig. 2

## Blowing Soap Bubbles

Blowing soap bubbles is an interesting amusement, but very few people know how to do it properly. The correct way is to pare off about a teaspoonful of very, very thin slices from a cake of soap. Put the slices into a bowl of warm water and stir well until they have melted. Then take a clay pipe, dip the bowl into the soapy water, turn it upside down, and blow gently. A bubble will form and will presently fly away. But remember not to blow too hard.

## Pictures from Squares

Have you ever tried to make up pictures from squares and straight lines? It is easy, and even people who are very bad at drawing can make the funniest pictures. Here are three such pictures. The way they are built up is clearly shown, and after looking at them you will be able to make hundreds of others for yourself.

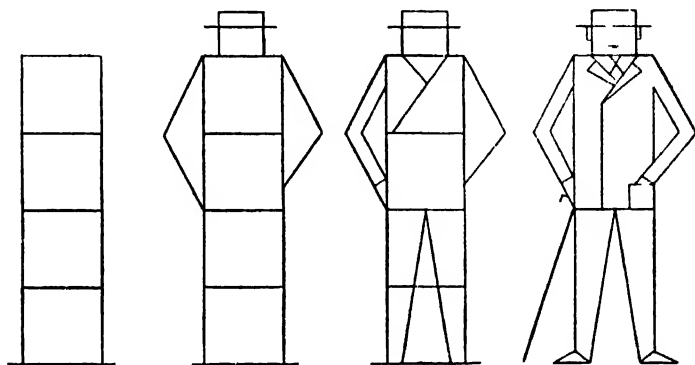


Fig. 3

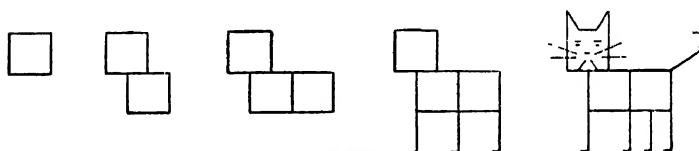


Fig. 4

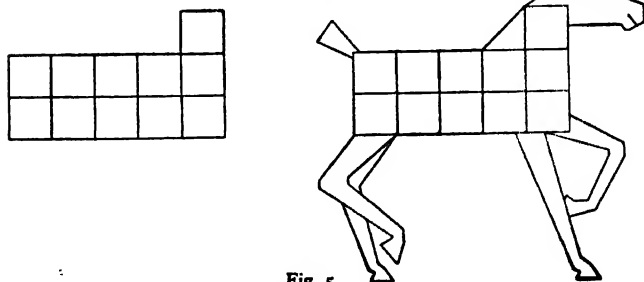


Fig. 5

## Periscope

This toy is most amusing as it enables you to see without being seen. For example, you can hide behind a wall and by means of the periscope see all that is going on on the other side of the wall.

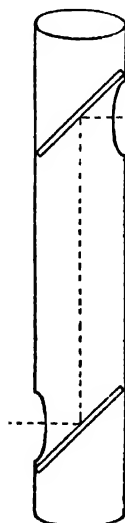


Fig. 6

To make the periscope you need two small round mirrors, and a long cardboard tube such as is used for sending rolled papers through the post. Cut a circular hole near one end of the tube and a similar hole near the other end, *but on the opposite side*. Now wedge in the two mirrors as shown in fig. 6 so that the mirror surfaces face one another at an angle. The periscope is now ready for use. If you hold it so that the top hole faces in the direction you wish to see, and look through the bottom hole you will have a perfect view. The scene is reflected in the top mirror and then reflected down to the bottom mirror.

## A Model Stern-wheel Steamer

Take a rectangular piece of wood, 9 inches long and 3 inches broad. A piece of an old packing-case will do, but if you use this you must smooth it with sandpaper. Make a mark at each end  $1\frac{1}{2}$  inches from either side and draw in a centre line by joining them. Then at one end sketch in the bows and cut away with a knife or chisel, finishing off with sandpaper.

At the other end make marks 1 inch from the centre line on both sides of it. Then make a mark 2 inches up the centre line and other marks 1 inch on each side of that mark. Now join the four marks at the sides of the centre

line, making each line 2 inches long. Join the tops of the two lines and cut away the rectangle so formed. Fig. 7 will make everything clear. The shaded parts are the parts that are cut away.

Now take a piece of thin wood 3 inches long and  $\frac{1}{2}$

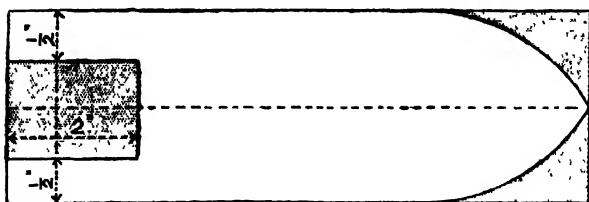


Fig. 7

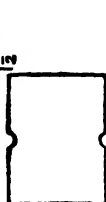


Fig. 8

inch broad.  $1\frac{1}{2}$  inches down each side make a notch so that the wood looks like fig. 8. Now cut a mast and a funnel and fix them to the boat by driving two short pins

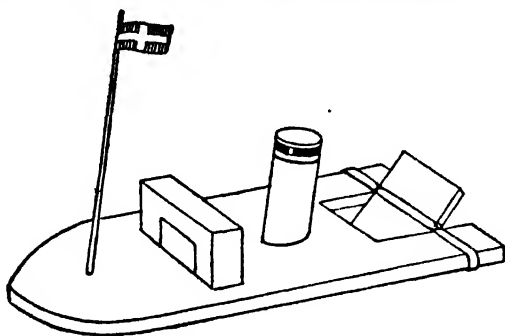


Fig. 9

through from the *under* side and forcing them on to these. If you like, you may also cut a bridge and deckhouses and glue them on. Now paint or varnish the boat, making the funnel any colours you like.

To make the boat go put an elastic band over the two stern "prongs". Put the notched wood through the band and wind it till the elastic grips tightly in the notches. Put the boat in the water and let it go.



## A Bobbin Whistle

Take an ordinary bobbin and cut off one end. Then make a notch, as shown in fig. 10, just deep enough to reach the central hole. Great care must be taken not to make this notch too deep, or the whistle will not work well. Now cut a round plug of wood so that it will fit

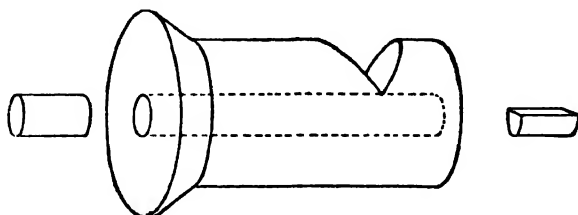


Fig. 10

tightly into the central hole, and fit it in at the flanged end of the bobbin. Cut another piece of round wood, but flatten it on one side and fit it into the opposite end of the bobbin. This plug should just be long enough to reach the inner end of the notch. Now blow, and, if you have made the whistle correctly, you will find that it is surprisingly loud.

## A Kite

The round piece of wood which forms the top part of the frame of the kite is made from part of a barrel hoop. A hoop from a butter cask or a potato barrel is the most suitable. The part required for the kite is a little less than half of the hoop. This must be carefully thinned down with a pocket knife and sandpaper, great care being taken to keep it the same thickness all the way round. When the top is thin enough its balance must be tested. This is done in the following way: Pass a piece of string round

the top and cut it off so that it is exactly the length of it. Double the string, put one doubled end at one end of the top, run the string along it, and make a mark on the wood at the place where the other end comes. Now balance the top on a knife blade (fig. 11), the edge of which is on the mark. If one end of the top hangs lower than the other, you must lighten that end by cutting off a little more wood.



Fig. 11



Fig. 12

When the top is thinned and balanced, finish it off by cutting a notch (fig. 12) at each side of each end, and another notch exactly in the middle of the under side.

For the back-bone of the kite a piece of wood from 20 to 30 inches long is used. This wood should be about  $\frac{1}{4}$  inch wide and  $\frac{1}{8}$  inch thick. The back-bone is fastened with string to the centre notch of the top, but about an inch of it is left sticking up above the hoop. A piece of string is now fastened to one of the end notches in the top, passed once round the back-bone, and fastened to the other notch. The balance must be tested again by holding a finger under each end of the back-bone. If the frame tilts, then move the back-bone along the string till the tilt is corrected. Now fasten each end of the top with string to the bottom of the back-bone, on which notches are cut. The framework now looks like fig. 13.

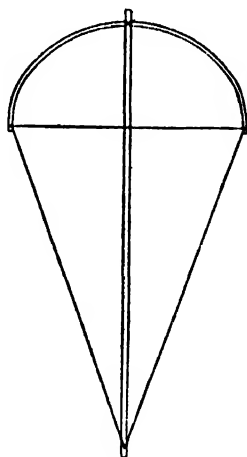


Fig. 13

Next take a sheet of paper large enough to cover the whole framework without joints. Newspaper is often used, and while it does quite well, it is better to use a parchment paper.

Lay the sheet of paper on a table and place the frame of

the kite on it. With a pencil draw all round the frame but leaving about an inch to spare. Paste or glue this overlap and fold it over so that the paper fits tightly on to the frame. Also glue the back-bone to the paper.

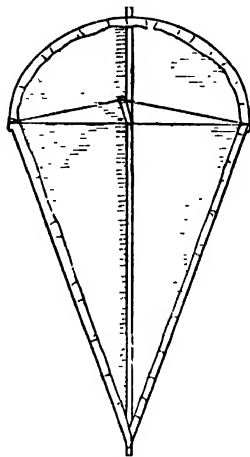


Fig. 14

Cut a small piece of wood about four inches long and  $\frac{1}{8}$  inch square, and make a notch in each end. Now tie a string stretching from one end of the top to the other at the back, and insert this wood between the string and the back-bone. This will make the back of the kite look like fig. 14. In front of the kite tie a piece of string from one end of the back-bone to the other. This string is the bridle and must be slack. Lastly, take a piece of string about 6 yards long and at intervals of two feet make

a loop and tie on a tuft of paper. This is the tail—fix one end to the end of the back-bone. When flying the kite tie the ball of string to the bridle, fixing it so that when you hold the string the kite will hang perfectly level. Before flying, tie a piece of turf to the end of the tail. If the kite will not rise the turf is probably too heavy, and if it wobbles about and flutters the turf is too light.

## The Lion in the Cage

Take a round piece of cardboard and on one side draw a lion and on the other draw the bars of a cage. Now tie two pieces of string to the disc as shown in fig. 17, and twirl the strings so that the cardboard revolves rapidly. To your surprise you will find that the lion has got behind the bars of the cage. Why? Simply because the cardboard

is turning so quickly that your eye has not forgotten one picture before it sees the other.

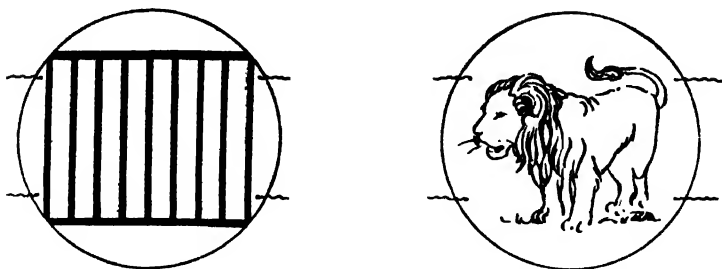


Fig. 15

## A Swimming Fish

Take a piece of stiff paper and cut out a fish as shown in the picture. Cut a small circle in the middle, and from it a slit right down to the tail. You can, of course, make the fish any size you like. To make it swim, put it flat on the top of the water, and then put a drop of oil in the circle. This oil will spread out in the water and cause the fish to move.

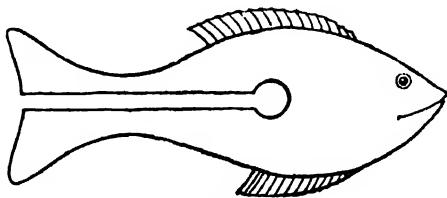


Fig. 16

## The Whirling Doll

This is an amusing and interesting little toy, and it is easy to make. A flat cork anything from half an inch to an inch in diameter is taken, and through it are pushed two darning needles as shown in fig. 17. On the centre of the cork is glued a small paper or cardboard doll. Now take

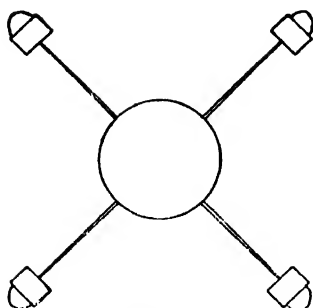


Fig. 17

four small pieces of cork and four small pieces of camphor, and by means of sealing-wax fix a piece of camphor to each piece of cork. Then fix one bit of cork and camphor to each of the four ends of the needles. When this is done place the whole toy in a plate of water and it will whirl round at an astonishing rate.

## A Steamboat

This little boat has a very simple engine, yet it goes at a surprising speed and for a remarkable length of time. The hull is made of a flat piece of wood, half an inch thick. This is cut away at one end to make the bows, and

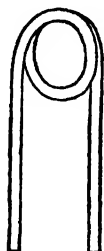


Fig. 18

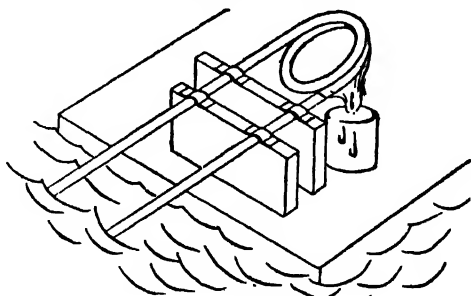


Fig. 19

masts, funnels, and deckhouses can be fixed to it by any boy. The main part of the engine is a piece of copper tubing about 8 inches long and one-eighth of an inch in diameter. This is bent into the shape shown in fig. 18, great care being taken when bending it lest it should crack. This tube is then fitted to the hull as shown in fig. 19; it rests on two blocks of wood which are nailed or glued on near the stern. In each block two notches are cut to receive the arms of the tube, which is held in place by short strips

of tin nailed over it. The block nearer the stern should be slightly lower, so that the tube points to the water.

The engine is now complete, and all that is needed is a furnace. This is either a candle or a methyated spirit lamp. The flame is placed under the loop and heats the tube. As the air inside gets hot it flows down one side of the tube, and water comes up the other to take its place.

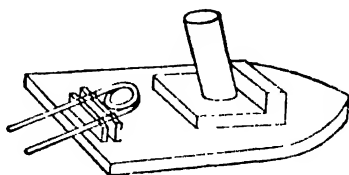


Fig. 20

This water passes through the coil and out of the other end of the tube with a force sufficient to push the boat forward. The boat will go on till the flame is put out.

## A Boomerang

A boomerang must be very carefully made, or else it will not work properly. Take an ordinary postcard and mark on it a boomerang of the shape shown in fig. 21. Make certain that every line is straight and every corner perfectly round. Then cut carefully round the outline with a sharp penknife.

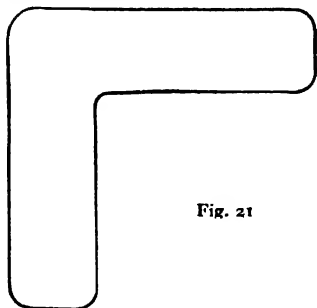


Fig. 21

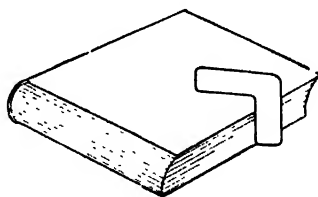


Fig. 22

To throw the boomerang, place it on a book as shown in fig. 22, with a small part of one arm sticking over the edge. Strike this part sharply with a pencil. If you have made the boomerang carefully it will fly away and then come back and fall at your feet.

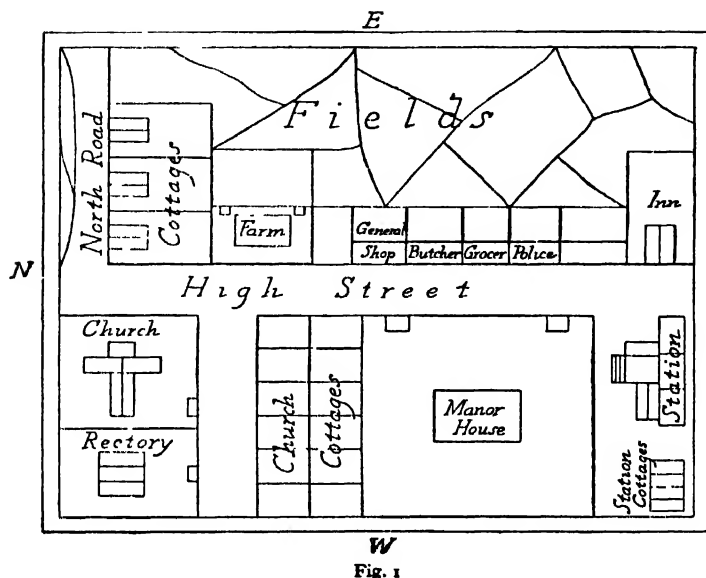


Fig. 1

## A Match-box Village

Have you ever thought of making a toy village out of match-boxes? It is a very interesting occupation, and, when you have made it, you can play lots of nice games with it.

First of all, you must collect plenty of match-boxes of all sizes, then get some seccotine and corrugated cardboard. You will also want some red and some white distemper or paint for colouring your buildings.

To make a cottage (fig. 2), stand two penny match-boxes on the parts you strike, and stick them together. Distemper white, and, when dry, paint the doors and windows on in water-colour. Next, cut out a piece of corrugated cardboard a little wider all round than the top of

the cottage, distemper red, and stick it on for the roof. Now look at the plan (fig. 1). The two cottages by the station are like this, and those in the North Road are the same, but have ivy painted on the walls.

The Manor House (fig. 3) is made of two big "Army and Navy" match-boxes stuck one on top of the other, and distempered white. When you have put in the doors and windows, paint brown decorations. The roof can be made

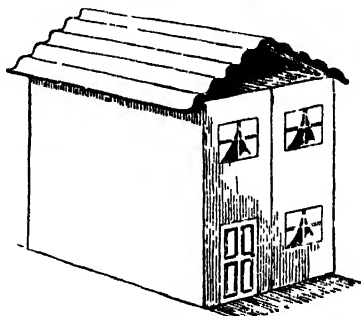


Fig. 2

of corrugated cardboard, which can be painted red for tiles.

"Church Cottages" are made of two of these boxes stuck end to end. The strikers of the boxes make the front and back. Paint three cottages on each box.

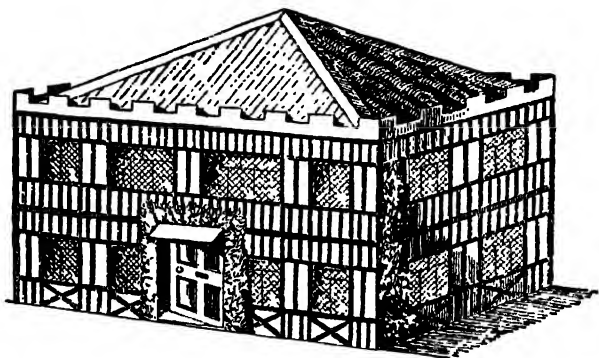


Fig. 3

The church (fig. 4) is made of six large boxes (see also fig. 5). First stick two together, end to end; then stick one in the middle of the two on one side, and two more in the middle on the other side, with their ends against the side of the first two; then place another one across the



end of the last two. For the tower, stick two boxes together side by side, and fasten them on to the top of the

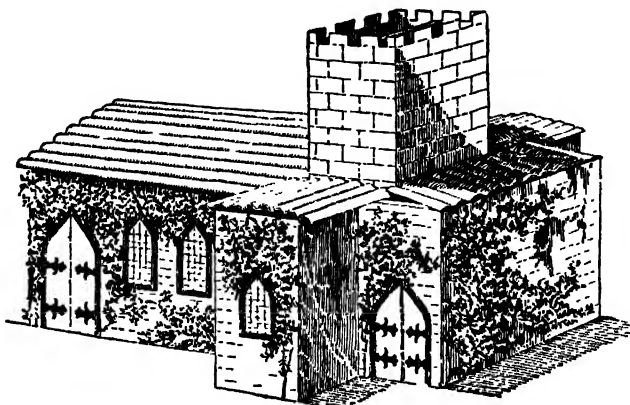


Fig. 4

first two boxes. Paint the windows red, the doors brown, the tower grey, and ivy on the walls. Always distemper first. Cut out a piece of roof for each box.

The Rectory (figs. 6 and 7) is like the cottage (fig. 2), but has three boxes stuck side by side instead of two, and

a box lying down across the top, with its striker in front. Decorate like the Manor House.

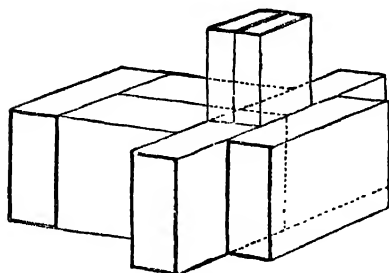


Fig. 5

The Police Station is made like a cottage, but the broad parts of the boxes make the back and front. Paint the doors and windows and "Police" in dark blue.

The farm has an "Army and Navy" box for downstairs, and a penny box on one side upstairs, and brown decorations.

The shops (fig. 8) are rather difficult. Make like the Police Station but distemper red. Now take the inside out of the front box, and stick in it a picture of the inside

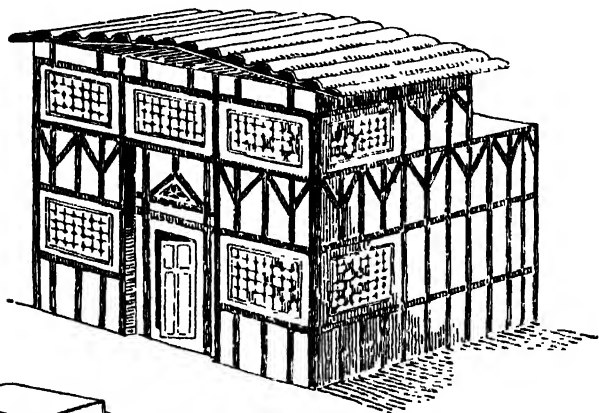


Fig. 6

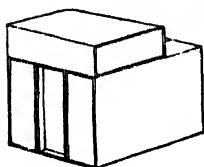


Fig. 7

of the shop. Then cut out a square window in the box and replace the inside. Paint in bricks, doors, and windows.

For the station (figs. 9 and 10) take ordinary boxes. Join three together, end to end, for the platform, and behind them put two more—one with its striker against the platform boxes, the other with one end against them. On top of the last put the waiting-room. This is exactly like a shop, but has a picture of a waiting-room, a map, and a seat inside. The side facing the road has the station-master's door and window. Now put two more boxes—or the two parts of one box—on the top of one another, and place them as shown in fig. 10. Next cut a piece of cardboard as wide as a match-box, and stick it behind the first platform-box to put the name of the station and advertisements on. The middle box leads to the road, so stick some corrugated cardboard, painted white, for

steps at the end. If you want some hen-coops they can be made from a matchbox without the cover, using long pins for the front of the coop.

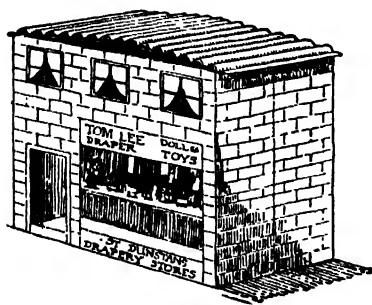


Fig. 8

Now the buildings are done; but if you want to make gardens, it is a good plan to get two large pieces of cardboard and put half the village on each, leaving the floor in the middle for the High Street. Draw the plan on the cardboard,

and put a strip of plasticine between the gardens. Cut out strips of cardboard and paint them grey, and stick them into the plasticine for fences. Put each house in its grounds and draw round it, so that you will see how

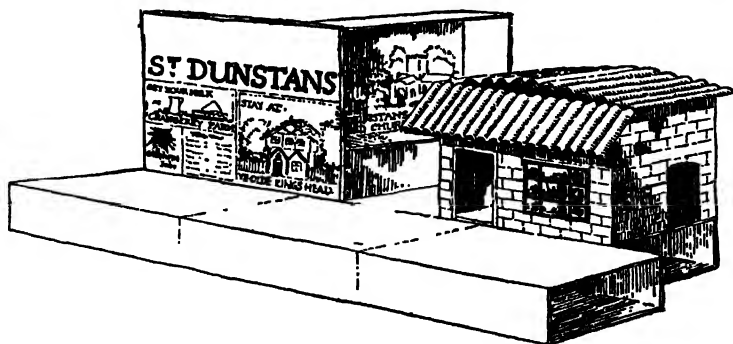


Fig. 9

much space to leave for it. Next draw the lawns, paths, and plots. For grass, dye some flannelette or other material with green Dolly dye, cut out the shape you want, and stick down. Use sandpaper for paths and roads, and plasticine for earth. Stick twigs into the plasticine for trees; if they are too big to stand upright in it, cut a cork into thin round pieces, and stick the twigs in these. Get

some loofah, and dye green, and put on the twigs for leaves; make the trees the right shape.

A rosebush is made by blackening a match and splitting one end into two or three branches. The roses are made

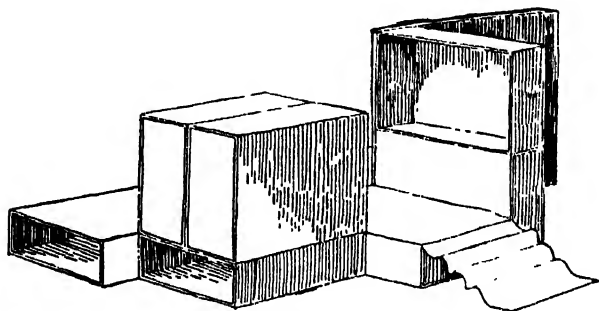


Fig. 10

of glitter wax, which is made in beautiful colours. Thin rolls of different colours of it on the plots make lovely flower borders.

For the fields, cut the green material in various shapes and stick down. Take some matches, blacken, and pierce holes in each—one near the top and one near the bottom. Stick one at every corner of each field; then thread wire through the holes, joining each to the next, so that the fields are bounded by wire. Now cut straight tips of loofah, lean against the wire, and you have hedges. Put big elms and poplars in the fields.

I have mentioned only a few buildings, because the chief fun in making the village lies in planning how to use whatever material you have got. I hope you will keep on adding to it until it becomes a town.

## Paper Dolls

These paper dolls are very amusing toys.

They will stand up, and can be dressed and undressed.

Ask someone to outline a paper doll for you on a piece of stiff drawing-paper, doubled, with the fold at the top of the drawing.

Let the top of the doll's head come close up to the fold in the paper.

Now cut out the doll with a pair of scissors, leaving a tiny band of paper uncut at the top of the head, to join the back and front sides.

Open it out as in the picture on the next page. Mark the doll, back and front, with coloured pencils or paints.

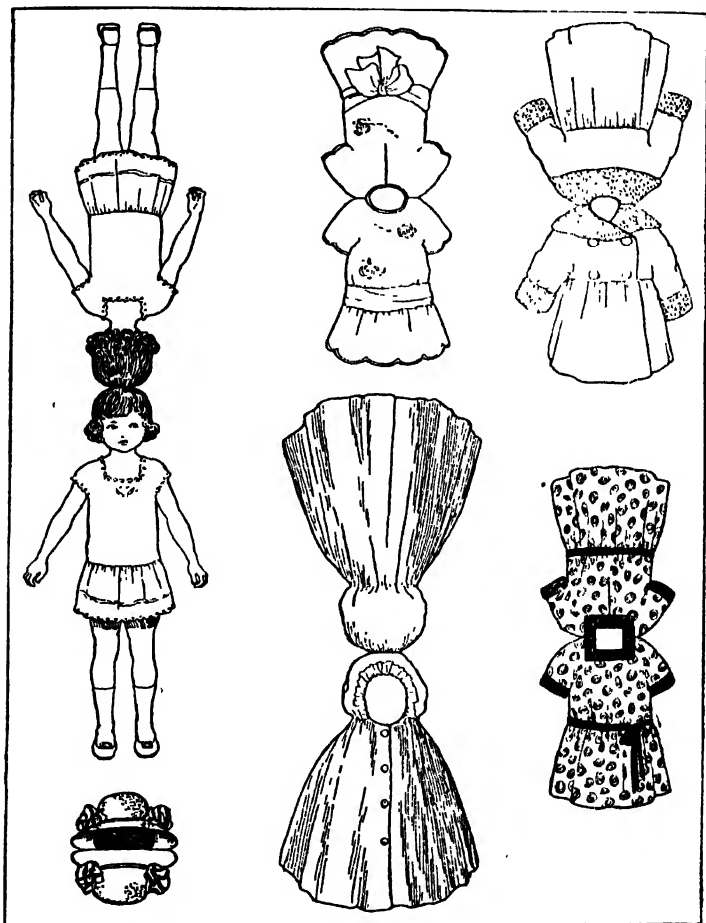
Next, have a frock, a hat, a pinafore, a coat, and a cloak drawn in the same way, on stiff paper doubled, for you to cut out and colour.

Let the shoulders of the garments and the brim of the hat be close to the fold in the paper, and leave those parts uncut. You may make a few mistakes at first, but will soon do it all quite easily, and there is no end to the pretty things you will be able to make for your doll.

The little piece which you are to cut out to fit Dolly's neck is not nearly big enough to go over her head, is it? So you must make a careful little slit down the back (you will see a dark mark in the drawing which will show you how far down to cut). But for the coat make the split in the front, just where it folds across. If you do that you will find you can easily slip the little garments over Dolly's head, and then by twisting them a tiny bit they will fit comfortably on to her shoulders.

The Red Riding-Hood cloak must have the place for her face to look through cut away. Perhaps, when you are dressing her in this, you had better tie a piece of silk round her neck, head, cloak, and all, or it might fall off.

Her hat has to be folded of course, because, like all the rest of the things, this dresses Dolly properly at the back



as well as the front. Cut out the hole where her face will come, and, when you put her hat on, pull her hair ever so gently in front of the little curved piece that sticks out. This keeps it on firmly.

## A Model Racing Yacht

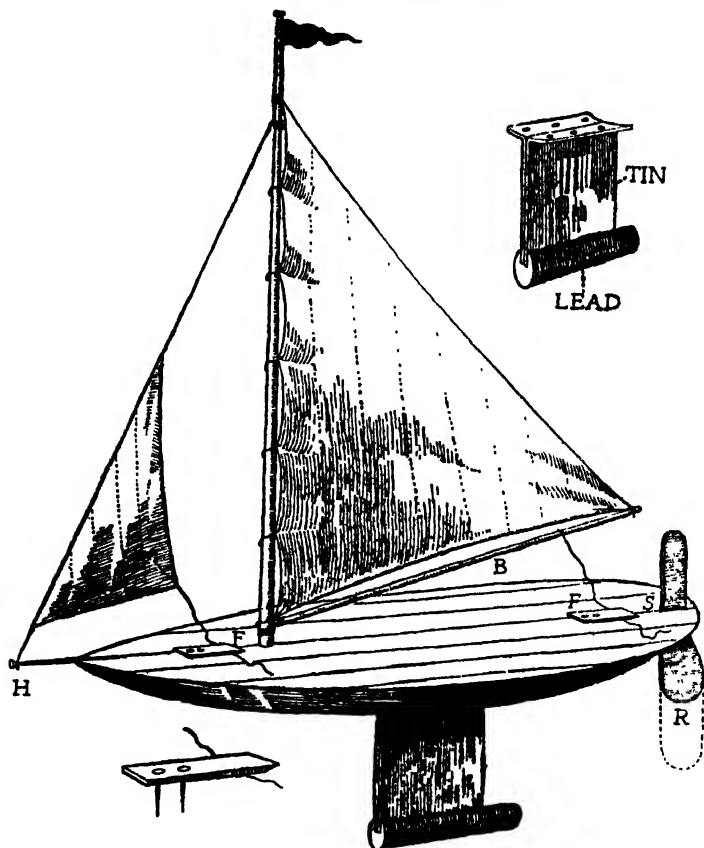
In these days model boats cost a lot of money, but here is one that can be made for a few pence. She will keep a true course across a lake if properly built.

Get a Nestle's milk packing-case—*any light wood will do*—and remove one of the thick end pieces. You can make your boat as long as the size of the wood will allow, *but she must be at least one-fourth as broad as she is long—broader if your wood is thin*. If you cannot manage to hollow out your boat, leave her solid—the sketch will show you the shape. Now get some odd pieces of tin and cut them like R—the rudder—and the piece (the “fin”) marked TIN. Double your tin, and make and bore the two little flaps (shown on the small top sketch). Now you must tack this fin to the bottom of your boat with a few long boot brads. Make a tiny slit (S) at the back, or stern, of your boat, taking care not to split the wood, then insert your little rudder (R) into it, *so that it can be raised or lowered* (see dotted lines). Before fixing the fin, get a few ounces of sheet-lead and fasten it to the metal by doubling it round the bottom of the fin. It can be made to hold by hammering long brads through the soft lead and through the tin, and then clinching them over.

The “bowsprit” (H) can be made out of a hatpin, and two of the *very thinnest* bamboo garden canes you can buy (they cost a penny each) will do for the mast and the “boom” (B). Your sails should be as thin *and as light* as possible. Sew them to the mast and boom, as shown. The “sheets” (the little “ropes” at F) might be made out of thin water-cord. Make little wooden fasteners (F F) and tack them to the deck; then, by wedging the string under the *untacked ends*, you can loosen or tighten your sails in a moment.

To sail your boat, keep the sails *fairly loose, not tightened*

*in flat.* Then always keep the "jib" (the front sail) *a little tighter than the "mainsail"*. If the boat "goes up in the wind" and her sails shake, *lower* your rudder a



little (see dotted lines), if she turns away from the wind ("falls off") *raise it*. The rudder must not *swing*; the boat can be made to keep her course by simply raising or lowering the piece of tin (R).

*Be sure to make a good deep fin and very light sails and spars.*



## A Model Motor-lorry

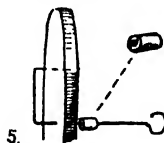
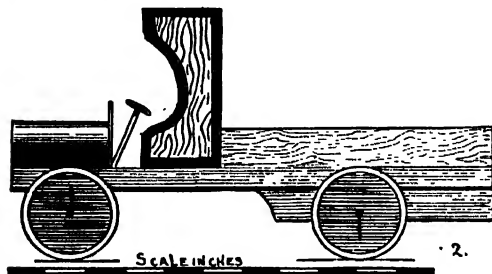
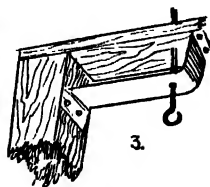
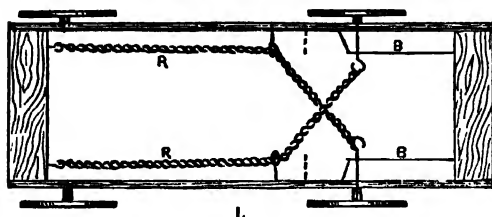
This short article is intended to suggest how you can amuse yourself for an hour or two in a way which will exercise your handiness, and incidentally produce a simple model which will deeply interest your young brothers and possibly yourself as well.

First of all get some odd strips of thin wood; ordinary boxes or packing-cases will do, if you have a plane and can use it. If, however, you have plenty of pocket-money, get some nice smooth fretwork board. A glance at the plans will show that some thicker blocks are required for the end-pieces—these should be fairly thick; I will not tie you down to half an inch or so. As for tools, muster as many as you can, but don't despair if you have very few; for wonders can be done with a hammer and a pocket-knife.

Begin by making the frame for the wheels and the "motor" (see sketch 1, scale plan). Right at the bottom of this diagram you will find *a scale*; each of the little black and white divisions represents *one inch* on the model, so that, if you are in doubt as to the dimensions of any particular part, just tick off on a piece of paper a copy of the scale; then, if you place the paper on the plan, you can easily measure any part of the model. Thus, you will find that the total length is about 12 inches and the height of the wheels a little over 2 inches. There is no reason why these dimensions should not be varied a little. I do not like to bind a boy down to an inch or two, unless I am obliged to do so. Use odd materials, if you find that they fit into the model fairly well.

Sketch 1, scale plan, will give you a good idea of the whole of the framework of the lorry, before the flooring-board is fastened in position. Presently, when dealing with the "engine", I will return to this subject.

You will note that the wheels each have an independent axle. It would be impossible to work a model of this kind if the driving-wheels had but a single axle. Now you may perhaps think that it is almost impossible to fasten

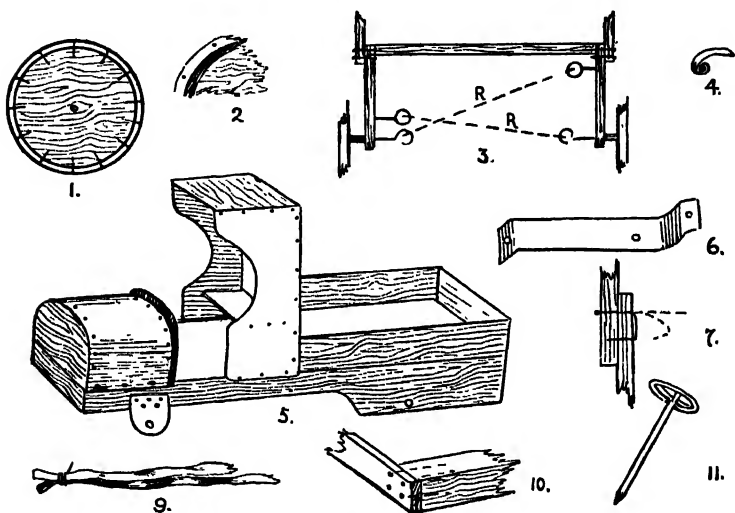


Scale Plan

the short axles in their places, but at 5, scale plan, I give quite a simple way of getting over this difficulty. Buy four *wooden* wheels; if you cannot get them in your district, go to a toyshop and purchase a cheap wooden horse, then carefully remove the wheels, taking care not to split them. (I believe wooden wheels can now be obtained, in most towns, at about one penny each. The exact size is of no great importance, provided they are not too small.)

Carefully study sketch 3, scale plan. The axle should be made of fairly thick wire. I found that steel skewers (not the thick kind) made splendid axles, as they are composed of steel which is not too brittle. These can be obtained of any ironmonger, in small bundles. Please note that the pointed end of the skewer is taken through the

*exact* centre of the wheel, bent round, and clinched back into the wood, as shown, and then hammered home. Do not *bore* the hole in the wheel, or the wire will have too much play, and be very careful not to hammer the wood too violently, or it is sure to split. "But," you say, "if I



Sketch Plan

use wheels taken from a small model, they will have been bored before I get them." Well, you can remedy this difficulty by cutting out a small plug of wood, which must be hammered into the hole until it fits firmly, then take your *steel* axle through *the wooden one*. Do not, on any account, make the hook for the rubber until the axle has been taken through the bearing (see B, sketch 1, scale plan). Note also that tiny coils of aluminium or tin should be made (use round-nosed pliers for turning the coils), and one slipped on to each of four axles, before the wheels are finally fixed in their place. The front wheels should run "free" upon their axles, for which use *thin brass screws*. Should you find that these screws do not hold

firmly, place a little block of wood *inside* the framework, so that they may be driven somewhat deeply into this backing.

The "engines" are the important part of the machine. First get some "aeroplane strip" (sold by most rubber shops at about a penny per foot). You will notice the way in which tin bearings are to be cut and fitted *inside* the framework of your model, so that the short axles shall not wobble about (see B, scale plan, sketch 3 on the same plan, and 6, sketch plan). Screw these tin bearings in their places with tiny screws.

Probably you will want four thicknesses of rubber to each wheel—that is, two loops. Sketch 9, sketch plan, will show you how the ends of each loop can be tied firmly together—use thin water-cord. Slip the loops over the hooks in the front of the frame, then take them through the two large screw-eyes, which you must buy and screw into the sides of the frame, a little forward of the driving-wheels, as shown on sketch 1, scale plan. After the rubber has been taken through these eyes it is carried across the bottom of the lorry, as shown, and slipped over the axle-hook. Now it is most important that the two lines of rubber should be kept quite clear of each other, otherwise they will get entangled and refuse to work. On sketch 1, scale plan, which gives a bird's-eye view of the frame, the lines appear to touch; really one passes *under* the other. It can be made to do so by arranging the screw-eyes as shown on sketch 3, sketch plan (this gives an end view).

Wind up the rubber by turning the driving-wheels in the *opposite* way to that in which you wish your lorry to travel—it will run either backwards or forwards.

Sketch 4, scale plan, shows a good way of fixing a metal support for the front wheels—you must, of course, fit another, exactly like the one shown, on the other side of the model. If you use metal (stout galvanized iron) you *must* fit the blocks I mentioned behind the supports—to

which they should be screwed—for, of course, your screws cannot be driven into metal. You can, however, use elm-wood, or other non-“splitty” board for your supports but metal looks neater.

The building up of the hood and the sides of the lorry is an easy job. Please note that all parts composed of wood are grained on the sketch plan, but those left white are composed of metal (except on sketch 10). I have found that, when constructing such small parts of a model as the sides of the hood (see sketch 5, sketch plan) it is easier to fit tin than wood. As the top and the back are of wood these parts make good “holding-ground” for the black pins, with which I advise you to fasten your model. We always use *black* pins in model-yacht building, because they are stronger than white ones, and will stand a certain amount of hammering without bending.

You will see that tin is to be used for what I believe motorists call the “bonnet”, in front of the lorry. You will find that the pins go into the wood beautifully if *gently* tapped with a light hammer. Where the sides overlap the wooden lower framework, clinch the pins over on the inside, as shown on sketch 7, sketch plan. Please note also the way in which the thick end-pieces make good “holding-ground” for the pins which bind the side pieces. Should you find, however, that the lower frame is inclined to twist with the strain of the rubber, make four little corner-pieces and *screw* them in position. The steering-wheel (sketch 11, sketch plan) is, of course, a dummy.

If you wish your lorry to be quite up-to-date, with real rubber tyres, buy four of those thick rubber bands which are sold very cheaply. Slip them over the wheels, and fasten them with pins driven through the rubber and into the wood (see sketches 1 and 2, sketch plan).

You can paint your lorry any colours you fancy. As you pass along the streets you will see the tints favoured by “other lorry-owners”, and if you get two or three of

those tiny tins of art enamel, now sold at twopence each, you can make your model look quite gay. Do not put the enamel on to the raw wood, whatever you do. Get a little gold size, and, when you have smoothed the wood with fine glass-paper, give the model a coating of size. Next morning glass-paper the wood again, and *then* enamel the machine, using a very soft camel-hair brush. I always mix a little turpentine with enamel to make it flow nicely. Do not use too much spirit, however, or the paint will run badly.

Sketch 4, sketch plan, will give you a good idea of the method of making the little aluminium (or tin) coils to slip on the axles.

**General Hints.**—You will notice that I have placed dotted lines in front of the screw-eyes, through which the rubber is to be taken. You would be inclined to think that elastic would not work, placed as shown on the plans, but I have tested the angle, and find that the results obtained are quite satisfactory. As you may not use just the same materials as I did, you can, if you like, bring the screw-eyes nearer to the driving-wheels, but do not go beyond the *dotted lines*.

You may wind up your rubber until black balls form along the extension beyond the screw-eyes.

Be sure to wind both wheels an equal number of times. A revolution or two will not matter, but if you get one side wound up and the other only half-wound, you must not be surprised if the model just turns circles.

The passing of the rubber through the screw-eyes very much lengthens the duration of running.

*On the plans, R stands for rubber and B for bearing.*

## Baskets

Basket-weaving is one of the many beautiful home crafts which are now so popular.

### **An Indian Coiled Basket in Lazy Squaw and Mari- posa Weave.**

*Materials.*—A coil of cane, No. 6; a bundle of raffia, natural and green; and a raffia needle.

*Measurements.*—Base, 4 in.; height,  $3\frac{1}{2}$  in.; greatest diameter,  $5\frac{1}{2}$  in.; opening, 5 in.; top circle of lid,  $5\frac{1}{2}$  in.; overlap, 1 in. deep, increasing slightly outwards to  $6\frac{1}{2}$  in. in diameter at finish.

This basket, illustrated in the plate facing page 80, is after the type of those woven by the North American Indians. The principle on which all coiled baskets are made is the same. Before any definite working stitch can be used, a firm compact ring must be made. Each coil is formed by sewing raffia or grass round cane or some other substance used as a filling.

Such baskets are generally made in natural, that is undyed raffia, while the pattern or design is worked in in coloured raffia.

Natural raffia is more pleasant to work with, and also produces better results, if soaked in water for a few minutes and partially dried. Dyed raffia becomes softened by the process of colouring, and needs nothing more done to it as a rule. All raffia may be softened by drawing it up and down over the rounded edge of a table.

The uniform arrangement of a design is simplified when the form chosen presents an equal number of points or starting places. A very helpful little expedient is to cut out a circle of paper slightly smaller than the article for which it is to be used. Fig. 1.—Fold the circle in halves, then in quarters, then in eighths. This gives marks for starting places for two, four, or eight points, and the

design may be marked in with coloured pencils. Fig. 1 shows a circle folded into sixteen sections, thus the apex and the base of each section is clear.

To begin the basket, take a length of cane and wind it loosely into a coil, leave about 18 inches unwound. Tie

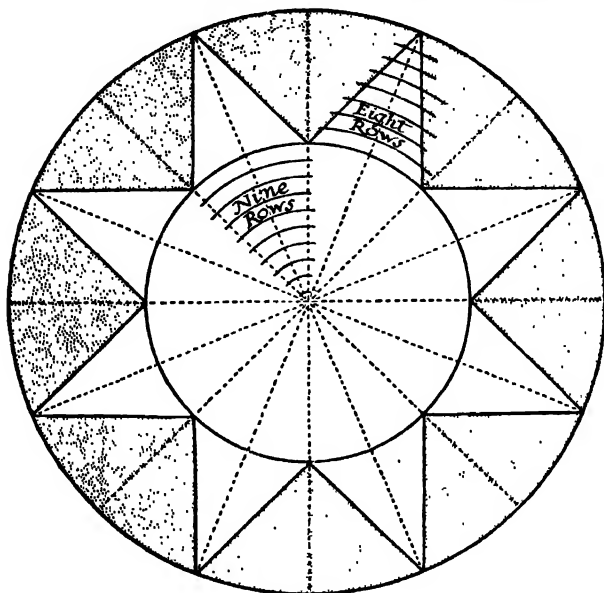


Fig. 1

the coil at various places to keep it from slipping. Shave the end of the cane flat, about  $1\frac{1}{2}$  inches from the end. Steep the end of the cane, about 7 inches, in boiling water till it is flexible; dry it. Take a strand of raffia and, laying it along the shaved cane, begin winding it from the point for about 1 inch, fig. 2 (a). Thread the needle on to the raffia, and, forming a tiny ring with the shaved cane, fix it by binding the raffia round it, passing the needle into the centre. Keep the raffia very tight; the centre hole should be almost filled up by the time the starting-point is reached. Fig. 2 (b) shows a hole in centre, in order to



simplify explanation. The work is carried on continuously from right to left, thus the uncovered cane falls to the left. Lazy Squaw weave consists of one long and one short stitch. The centre hole being filled up, now wind the raffia once round the new cane—bring the needle up on

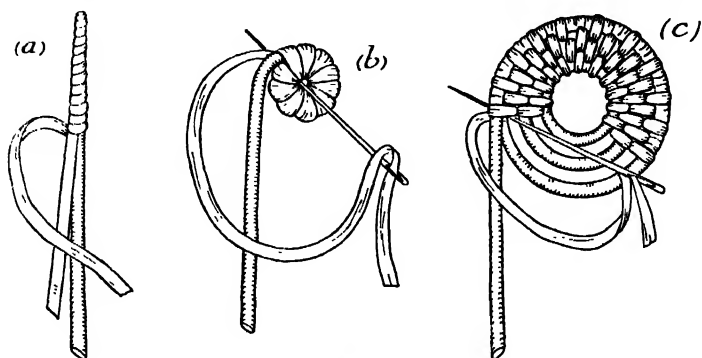


Fig. 2

the outside—take it down into the centre and bring it up on the outside, thus every long stitch covers two coils of cane, while every short stitch covers one coil.

As the circle enlarges, the number of stitches must increase. This is done by putting two long stitches into the same hole when necessary, fig. 2 (c). To start a new strand, let the old strand lie along the cane; wind the new strand twice round the new cane, then start with a long stitch. Both strands, old and new, are hidden under the first few stitches. The right side of the basket should be kept towards the worker.

Keep the base perfectly flat, and let each new coil lie on a level with the last until the circle is 4 inches in diameter. Then for the next ten rows, let each coil rest partially on the top of the preceding one. The coloured raffia is introduced at the seventh row; eighth and ninth rows are all green; tenth row has five long and short, in green, and five long and short in natural colour. Carry the

strands not in use along the cane, and work over it until it is required. If the numbers of stitches do not fit in, keep the green ones correct and increase or decrease with the natural raffia, which is not so noticeable. Green decreases each row. The widest part of the basket consists of six rows all upright, one coil being worked exactly on the top of the other.

Now the last seven rows, which give the inward curve to the basket, are quite simply managed. The end of the cane is shaved away for 2 inches, so that the final row should finish gradually and neatly. Finish off the strand by passing it through the stitch.

*Lid.*—There is a new stitch introduced here, called Mariposa. Commence the lid exactly as the base, work seven coils in Lazy Squaw stitch, and then ten rows in Mariposa weave. Take a short stitch, then a long stitch, as in Lazy Squaw weave, bring the needle up on the left of the stitch between the new coil and the last row; put it down on the right; this makes a stitch across the long stitch which gives the appearance of a knot. Repeat these three stitches. The eleventh row is placed exactly below the tenth. Work four rows in green and four rows in natural, then finish with one row in green.

### A Waste-paper Basket.

*Materials.*—A strip of linen,  $21\frac{1}{2}$  in. by 10 in.; a square of linen, 7 in. square; four bands hat straw, 22 in. each, yellow, pink, blue.

Two pieces of cardboard, 24 in. by 9 in., and two circles,  $6\frac{1}{4}$  in. in diameter.

Linen threads to match straw and linen.

Millinery wire, 24 in.; paste; lining.

This attractive little basket is made from various "remainders". The outer part of striped blue linen has a lining of gay print.

Cut both together, also the various pieces from the

measurements given above. Join up the linen and match the stripes carefully; flatten the seam and turn in half an inch of material top and bottom; press with a hot iron. Arrange the circles of straw in position, and tack down. Use the stripes as a guiding line; let the top row of straw overlap the linen, and join all neatly on a line. Take a linen thread of contrasting colour and sew down the edges of each band of straw with a petal stitch (fig. 3). Form the

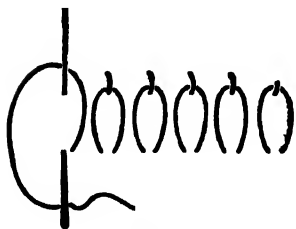


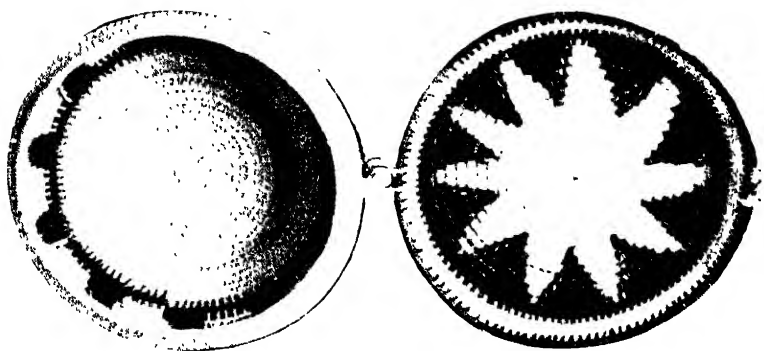
Fig. 3

cardboard into a cylinder, and place it inside the linen; expand until the linen is tightly stretched over it; pin up carefully, then remove and sew firmly; oversew the wire round the top. Put some paste round the inner edges of the cylinder and fix in the lining, smoothing out all wrinkles; paste up the seam and turn over the edges of print top and bottom; put a little paste to secure them. Lay aside to dry, and prepare the circles. See that they fit the cylinder, then paste round the edges and cover one with linen and the other with print. Place under a weight till dry. Pull the linen cover over the cardboard and tack it top and bottom, turn over the projecting edge of straw at the top and sew to the lining. Place the circle of linen in position and oversew it to the cylinder, put a little paste on the inside and fix down the circle of lining on to it by means of a weight.

### A Shopping Basket. (See plate.)

*Materials.*—A rush basket; some woollen trimming; three pieces leather, green, black, chamois; cretonne for lining; punch pliers; green wool; half a bottle straw hat dye; raffia needle; cardboard; paste.

*Measurements.*—Basket, 36 in. round top, 26 in. round foot.



Indian Coiled Basket



Shopping Basket

## BASKETS



Flower templates, 2 in. in diameter. Leaf, 3 in. long.

Strip of leather for handles, 12 in. long and 2 in. wide.

Any type of basket may be adapted as a shopping basket, provided it is strong enough to carry packages and to recompense one for the time and work spent upon it.

Begin by brushing on a band of stain; then, from the cardboard, cut out four circles of varying sizes for the flowers, and one leaf; shape the outer flower circle as in fig. 4. Place all templates on to the leather, and cut out

sufficient for eight flowers, each composed of three circles and eight leaves; cut out the leather pieces for the handles and decorate all edges with holes; make up the flowers and lay aside. Sew the woolen trimming round the edge of the basket with two strands of wool; then place the flowers and leaves in position and sew to the basket. The lining is a straight strip of cretonne,

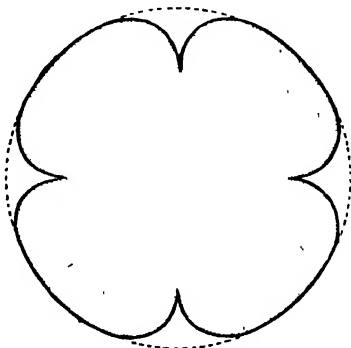


Fig. 4

36 inches by 12 inches. Fit a piece of cardboard to the bottom of the basket, then cover it with material, pasting down the material, which should be half an inch larger all round. Tack in the lining and fix the covered cardboard into the foot with a little paste. Finish off the handles by lacing the leather over them with green wool.

### A Luncheon Basket from Japan.

*Materials.*—A small expanding Japanese basket; closed, 19 in. by 14 in. Leather, or American cloth for lining.  $1\frac{1}{4}$  yd. braid or trimming; a leather strap, 1 in. by 30 in.; some embroidery wool (geranium); half bottle blue straw-hat dye.

With such a compact little basket in one's possession,

one may start off on a day's journey well equipped with supplies. It will hold quite a large quantity of food, and can expand sufficiently to provide refreshments for two persons. These baskets are usually sold in natural colour, but they may be made most attractive if they are stained with blue straw-hat dye—which is the simplest method of obtaining a desired colour. All directions are given on the bottle.

Having measured the inside of the basket, cut out a strip of paper and slit it at the corners, and fit it into the lower half of the basket; after which place the pattern on the American cloth or leather and cut out. Attach it round the edges to the basket with large stitches, or paste, provided the latter is not allowed to soak through. Decorate the braid with running stitches of geranium wool (these stitches should be kept quite regular) and sew in round the top of the basket; a little paste under the lower edge will keep it close to the basket. Place a band of trimming round the upper half of the basket; stretch it tightly and join neatly. Fix the strap into position before sewing on the band of braid. Add a little latch to the strap and the basket is ready for use.

## Gloves

Glove making is both useful and interesting, and is not so difficult as many people think.

Glove patterns are advertised in many papers, and some firms offer gloves cut out ready for sewing.

One way of making your own pattern, and one which ought to fit well, is to unpick carefully an old glove of good cut, straighten out the pieces with a cool iron, paste them on stiff paper, and when dry cut exactly round them.

The success of your gloves depends on the exactness

with which this operation is carried out. It needs the greatest care and accuracy both in making a pattern and cutting the leather.

A piece of leather 12 inches by 24 inches makes a pair of gloves. If chamois is used it must not be too thin or stretchy. Get a firm, even piece. Coloured suède gloving leathers are most beautiful, and can be stitched and decorated with contrasting colours. The gauntlets may be fringed, or perforated with holes with a fine leather punch, or decorated with coloured stitches. Cross stitch, chain stitch, herring-bone, and basket stitch are best, because of their elasticity.

The pattern of palm and back of hand must be laid on the leather lengthwise, avoiding all thin places. Pencil round the outlines with a very finely pointed pencil, getting well into the extreme corners between the fingers. This is most important. Reverse the pattern after doing the first glove, and then set on the patterns of the various

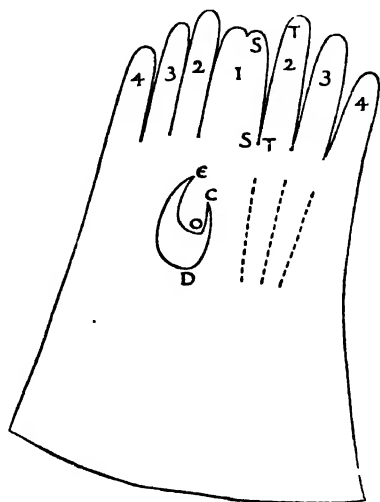


Fig. 1.

side pieces, thumbs, and the six gussets, where they can best be fitted in to economize leather, always keeping the pieces the long way of the skin. In this way they will be less liable to stretch and become too wide in wearing. Do not forget that *all the pieces must be reversed for the second glove.*

Cut out one hand and the thumbpiece for it; double the thumb-piece, and, with a crewel needle and No. 18 embroidery cotton in a harmonious colour, stitch the two



sides together from the arrow made on fig. 2 to the point marked X. The needle must be pushed through, straight from front to back of the doubled leather, going once through the material at each stitch. On no account must any running stitch be made to save time, or the leather will not lie flat. Constant care must be taken to pull and adjust the two pieces of leather so that they fit evenly at both ends of the fingers and thumbs, and stitches must

not be taken either too far from, or too near the edge of the leather.

At point X take the thumb-piece and lay it under the material in the thumb hole of the large piece. Now take the gusset piece of the thumb, at its point marked O in fig. 1, and stitch this over the thumb-piece to the corner C in figs. 1 and 2. Continue to stitch the thumb-piece down to point D, and then leave the thread unfastened, and return to the

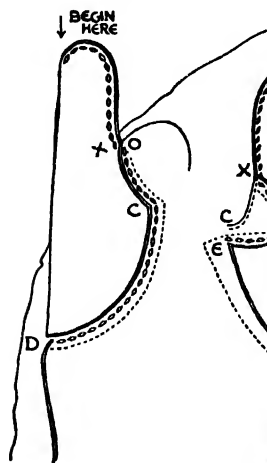


Fig. 2

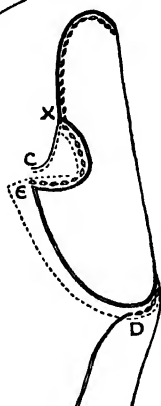


Fig. 3

gusset with a fresh thread. Open out the narrow slit in the thumb-piece and stretch it out to fit below the curved side of the gusset, beginning at O again, and stitch along to point E and fasten off the thread. After this continue the stitching from D to E, easing away, while doing so, any superfluous width of leather to the inside of the glove as in fig. 3.

The gussets *x*, *y*, *z* (fig. 4) must now be stitched into place between the side-pieces of the fingers, using the largest, *x*, between 1A and 2A (fig. 4). The *wide* side of each gusset must be set into the corner between the fingers. In the case of 2B, 3A, and of 3B, 4, the vertical cut between

the sides must be opened, and this wide side of the gusset sewn in overlapping the side-pieces.

After the gussets are in, the first finger, 1, must be folded double, and stitched together at the tip for about three or four stitches. Now lay 1A against the side SS of the first finger (see fig. 1), and stitch down into the corner,

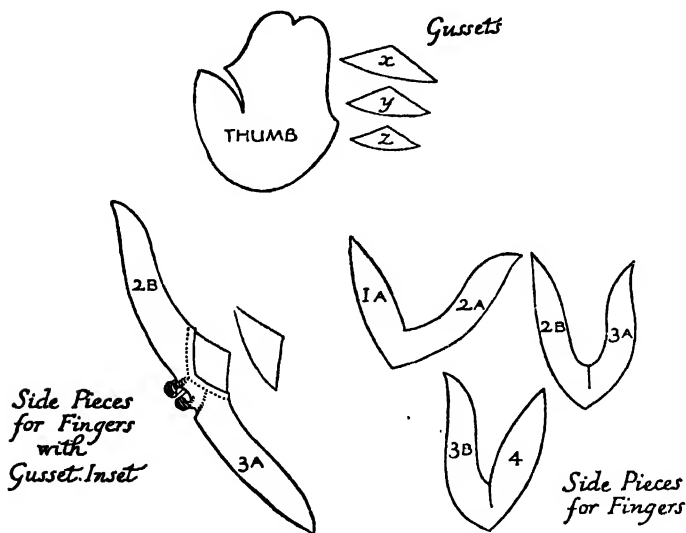


Fig. 4

and lay side TT of the second finger, 2, against the outer curve of 2A and stitch down to the same point. Do the same with the other fingers, taking the greatest care to stitch the *outer* curves of the side-pieces to the back of the hand, and to pull gently and adjust carefully each piece to its neighbour. New threads should as far as possible be commenced at the tips of the fingers only, and should always start with a small but firm knot. Threads should be finished off with a tiny light button-hole stitch into the last stitch of the thread.

After stitching the side-pieces to the back of the hand,

the decorative "points" should be stitched. These should be either of chain, cross, basket, or other elastic stitches, and a second colour can be introduced, and little dainty devices can—with reticence—be made quite a personal feature in the decoration.

Elastic may be set in on the inside of the wrist if necessary. Workers should carefully study a pair of hand-sewn gloves of good cut while doing the first few pairs, as mistakes are easily made, and the work must be very exact or it will prove confusing. After stitching the points, the inner side of the fingers must be stitched and the side seam finished.

# PHOTOGRAPHY

## Simple Photography

By W. S. CROCKET

Time was, and that not so long ago, when a boy who photographed was considered somewhat of a curiosity. He was not an ordinary boy, but was relegated to the realms of those boys who went in for chemistry, electricity, or even mathematics.

That is quite changed now. All boys photograph or want to do so, and such a hobby as photography has no detrimental influence on their prowess on the cricket or football field; indeed, no ordinary boy could find a pastime that goes so well with his chosen form of athletics, whatever it may be, or with his favourite study, as photography. If football, golf, cricket, and other sports demand his worship, then by the aid of photography he can record important events associated with them. If he is more studious in his open-air hobbies, and pursues botany, geology, or any other branch of scientific study, again he will find that the camera will be a willing helper, and record various scientific facts that he has come across in his researches. Or the photographer may be enticed to the pursuit of the art by the love of the beautiful, and may develop into a photographer with purely art aims, and become one of that growing army whose sole ambition is to produce "pictures".

With the view of leading every boy through the

rudimentary stages of the art-science, these pages are written. There is no desire on the part of the writer to produce a scientific treatise on the subject; he wishes briefly to sketch the initial steps of the beginner in photography, so that, by following the procedure laid down, he may be able to produce photographs, the improving of results being due to practice, the genius for "taking care", and the ability to keep the eyes open.

### **The Camera.**

The first essential for photography is a camera. Many of us may have seen or used the simplest form of a pin-hole camera. This is simply a box, the sensitive plate being fixed inside, the only light that enters the box being through a pin-hole on the opposite side. Some splendid results are obtainable. We want a more adaptable type, however, and, roughly speaking, there are two patterns—the stand camera and the hand camera. A combination of the two is most convenient. The stand camera is generally used on a stand or tripod, and is required for time exposures. The hand camera, so called because it is usually worked in the hand without other support, is the popular camera, so much so that it might be termed the indispensable. There are many varieties of this camera, the folding film camera being the most popular and compact; the box form is even simpler, but it is less compact. These cameras have done much to popularize photography; they are practically fool-proof, and are the choice of the apostles of the "you press the button, and we do the rest" cult. The disciples of this phase of photography expose the film on the subject chosen, remove it from the camera, and send it to the photographer or chemist to develop and print, trusting everything to him.

While this is the simplest form of photography it is not to be recommended to the boy who wishes to get full enjoyment from his hobby. To get such enjoyment one

must be able to do all the work, from the exposure of the plate to the making of the final print.

### The Lens.

It is well in all cameras to have as good a lens as possible, as the lens is really the key-note of the work. For all general purposes a rapid rectilinear (commonly known as an R.R.) is the best to recommend.

There are many other varieties of lenses, but the beginner would be well advised to content himself with this lens, until experience and the knowledge of what he *does* want, as well as what he does not want, enables him to make his purchase with discretion.

To the beginner the quarter-plate size ( $4\frac{1}{4}$  inches by  $3\frac{1}{4}$  inches) is distinctly recommended; it is comparatively cheap, not only as regards the camera itself, but also all its fitments, and the requisite materials. It must be borne in mind that the purchase of the latter is an ever-recurring expense.

While most boys start photography with a hand camera, they have a notion that they simply require to hold the camera and it works itself. This is a great mistake. The successful use of the hand camera demands considerable experience, and the beginner, to be wisely guided, should thoroughly master time exposure before attempting instantaneous work. By so doing he would be saved much disappointment, and be encouraged to persevere in his hobby. The ideal camera for the beginner, in fact for the photographer generally, is one of the hand-stand type—that is, a camera that can be used either in the hand or affixed to a tripod or stand for time exposures.

There are many different makes of these cameras on the market, but the one with the simplest movements should be chosen. Having got his camera, the boy should study it carefully, finding out what each part of it is used for, and learn all its movements. A good, strong tripod

should be got, not necessarily bulky and heavy, so long as it is rigid. A focusing-cloth is also required, for which a piece of black velvet or any closely woven black material will serve.

### **The Dark-room.**

In most homes is to be found some dark closet or other place—the bath-room is very suitable—that will serve the purpose, but it is advisable, if it can be possibly arranged, to have running water and a basin in the room, and to make sure that it is thoroughly light-tight, and well ventilated. Working for some time in a room not properly ventilated becomes rather uncomfortable. Most text-books give a long list of things required in the dark-room, but, after all, it is wonderful how few essentials there actually are. A good dark-room lamp, that is a lamp with ruby glass or ruby fabric fitted, is required; do not buy a small one, as you get along much better with a fair-sized lamp giving plenty of safe light. The dishes required are: one or two the same size as the plates you are using, and two larger sizes, say whole plate ( $8\frac{1}{2}$  inches by  $6\frac{1}{2}$  inches). the smaller dishes to be used for developing, and the larger for the fixing-bath and for washing prints. Porcelain dishes are best, and should be at least two inches deep. A measuring-glass (4 oz.) and a few printing-frames complete your requirements.

### **Chemicals.**

The chemicals needed are the next consideration, but at this stage those required for the production of the negative only need be thought of. The beginner will do well always to follow the directions given by the makers of the plates he is using, as they know exactly the developer that suits their make. A very useful developer, and one that can be used with practically any make of plate, is made up as follows:

*Stock Solution*

## A

<i>Pyrogalllic Acid</i>	..	..	..	..	1 oz.
<i>Sulphite of Soda</i>	..	..	..	..	5 oz.
<i>Bromide of Potassium</i>	..	..	..	..	1 dram
<i>Nitric Acid</i>	..	..	..	..	25 minims
<i>Boiled water</i>	..	..	<i>to make</i>		20 oz.

Dissolve the sulphite and bromide in hot water; when cold, add nitric acid, and pyro last.

## B

<i>Carbonate of Soda (Washing-soda)</i>	..	5 oz.
<i>Boiled water</i>	..	<i>to make</i> 20 oz.

**Plates.**

All plates on the market are good, and one cannot go far wrong in this respect so long as one selects an "ordinary" plate, that is one of slow speed. The rapid plates are more difficult to work and often cause the beginner much worry. The slow variety gives greater latitude in exposure and development, and is quite fast enough for all work that the beginner ought to attempt.

Do not change from one brand or one speed of plate to another; always remember that, when you know the plate you are working, half your battle is won, half your success is assured.

**The Stops or Diaphragm.**

Another important point is the use of the stops or diaphragm as they are generally called. Nearly all lenses are marked in their F. values, and are so arranged that each smaller stop requires double the exposure of the next larger. Suppose the exposure with the lens working at F. 8 is one second; with the lens at F. 11 two seconds' exposure would be required; at F. 16, 4 seconds; at F. 22,



8 seconds, and so on. This applies to lenses of all makes, everything else being equal.

### **Exposure of the Plate.**

The beginner, having made himself thoroughly acquainted with the working of his camera and his lens, is now ready to make exposures. On the question of exposure it is rather difficult to give much advice, as so many things have to be taken into account. First, the strength of the light; second, the speed of the plate; third, nature of the subject; fourth, size of the stop; fifth, distance of the subject. Of course the most important consideration is the strength of the light, and the beginner is advised always to work in good bright weather until he gains a little experience.

### **Exposure Meters.**

There are many good exposure meters to be had, and it is advisable that one should be used. Working with a meter, one can calculate very quickly the required exposure for the subject about to be photographed.

### **Choice of the Subject.**

The choice of subject to be photographed must be left pretty much to the individual taste of the photographer, but whatever subject he chooses should be as simple as possible. An important point is the lighting of the subject; one should never photograph with the sun immediately behind the camera; it should be shining from either side at an angle of about 45 degrees to the subject. Some very effective photographs can be procured by photographing against the light, but the beginner should wait until he has considerable technical experience before attempting this style of lighting.

### **Composition of Picture.**

The greatest error made by the average photographer is that of including too many objects in his picture. The



Photos. by W. S. Crocket  
PHOTOGRAPHY: SELECTING THE BEST PART OF A NEGATIVE



beginner is tempted to crowd in as much as he possibly can. This is a mistake; on the contrary, he should make his composition as simple as possible by leaving out anything that detracts from the principal object in the picture. He will soon learn by experience that the art of composition is largely the art of omission. He will often find that by using a small part of the negative it will make a much more pleasing picture than if the whole negative was used. The plate facing page 92 shows a print from the complete negative, and one from a part where all unnecessary matter has been omitted, thus leaving one principal object.

### Development.

Having exposed a few plates, you have now to get your dark-room ready. See that the room is thoroughly light-tight, and that you have your stock bottles of developing-solutions (clearly marked A and B) ready at hand, and that your fixing-solution is made up in one of your larger dishes. This solution is made up as follows:—

<i>Hyposulphite of Soda</i>	..	..	..	1 oz.
<i>Water</i>	..	..	..	4 oz.

If there is not a water-tap in the room, see that you have a good supply of water beside you.

When about to develop a plate, take your measuring-glass and pour into it  $\frac{1}{2}$  oz. A solution and  $\frac{1}{2}$  oz. B solution, and add 1 oz. water. Remove the plate from the dark slide and place it, glass side down, in the developing-dish. In pouring on the developer it is advisable that the solution flows evenly over the plate. To ensure that the liquid is covering the plate thoroughly a gentle rocking of the dish while developing is recommended. A point that puzzles the beginner is to decide how long a plate should be developed, and to know when development is completed. Experience is the best teacher.

Development should be carried on until all detail is

visible and the negative has gained a certain amount of density. Quite a good guide is to stop development when the high lights, that is the dark portions, show on the glass side of the plate. When development is completed, the plate should be rinsed in cold water and transferred to the hypo bath. Ten to fifteen minutes should be sufficient in this bath, but the plate should be allowed to remain for two or three minutes after all the white appearance has vanished from the back of the negative. Your negative is now fixed and can be examined in the daylight. It must then be well washed under the cold water tap, and allowed to remain in a basin of running water for one hour at least.

The washing completed, the negative is now placed on end in a suitable place for drying. Drying-racks can be purchased, but, while a great convenience, a rack can easily be dispensed with. Of course care must be taken that the place selected for drying is free from dust.

### **Printing.**

The worker has now reached the printing stage, and has to decide which printing process he will use. Without doubt the simplest is that known as "self toning", and the beginner cannot go far wrong so long as he works according to the instructions given by the maker of the paper he is using. The procedure is as follows: you take your negative, when thoroughly dry, and put it in a printing-frame, film side in, and put a piece of sensitive printing-paper in contact with it, fix the back of the printing-frame, and place it at the window till your paper is printed to the required depth. The frame should never be placed in direct sunlight, and the print should be printed darker than the finished picture is required, as it loses considerably in the fixing-bath. When printed to the required depth it is taken from the frame and washed in running water for

about five minutes, then transferred to a hypo bath of the following strength:—

<i>Hyposulphite of Soda</i>	..	..	..	2 oz.
<i>Water</i>	..	..	..	20 oz.

The prints should remain in this bath for five minutes, during which time the dish should be gently rocked. The colour of the print is a pleasing brown. All that now remains to be done is the final washing. The greatest care should be taken that all prints are thoroughly washed, as their permanence depends on their being quite free of all chemicals. It is advisable that the final washing should be at least for half an hour in running water. To dry the prints put a pin through one corner and fix them up so that the water will be quite drained out of them.

### Gas-light Printing.

The other printing process most suitable for the beginner is entirely different, and is very popular, because of the great advantage of being able to work it at home, even in the long winter nights. This process is known as "Gas-light" printing, and gives fine black-and-white prints. There are many makes of gas-light paper, but the treatment is the same for all, though the exposure may vary slightly. When about to make a print, the first thing is to prepare the developer. Developing-powders can be had from all photographic chemists, and these are very handy and easily used. There are two kinds "Amidol" and "Metol-Quinol", commonly known as "M.Q.", of which the former is perhaps the better for the beginner, being slower in action than M.Q.

Having got the developer mixed according to the instructions given with each packet, place the negative and a piece of paper in the printing-frame; this can be done at seven or eight feet from an ordinary gas burner. The paper being very sensitive to daylight, the packet should

not be opened except in a place lit by a faint light. The exposure varies, of course, according to the density of the negative, and may be anything from twenty seconds to three or four minutes. A few trials will let you know when the exposure is right. By cutting a sheet of paper into slips and giving each slip a different exposure the worker will be enabled to get a good idea of the correct time of exposure for the negative from which he is printing. The exposure should be made about six or eight inches from an ordinary gas burner. If an incandescent light or an electric light is used the exposure is, of course, much shorter. Before developing the paper, immerse it in clear water till quite limp, which will ensure even development.

See that the developer flows evenly over the paper. The image should appear in a few seconds, and should be fully developed in about one minute. Rinse the print in clear water, and transfer it to a hypo bath of the same strength as used for fixing plates, keeping the dish moving for a few minutes to avoid air bells. About ten minutes in the fixing-bath and then an hour or so in running water completes the operation. Prints made by this process should be fixed up to dry in the way described for self-toning paper.

There are many other processes whereby photographic prints can be produced, but enough may have been written to show the beginner the initial steps in the career of an amateur photographer.

# INDOOR AND PARTY GAMES

## The Five Minute Game

This is a very good game, especially to start off a party. It makes everyone feel friendly and causes great fun.

The hostess asks everyone to sit down, and explains that every boy and girl is to talk for one minute to the boy or girl on his or her right. They can talk about anything they like, but they must not use a word beginning with the letter "S". Anyone who breaks this rule, pays a forfeit. When a player has done this he has to stand until the minute is up, when the hostess will clap her hands loudly.

This is the signal for all to change places. Everyone again starts to talk to the next player, taking care not to use a word beginning with "S".

Five times the players change places and talk to different players, so the game is over in five minutes, and all the forfeits are then returned in the usual way.

## The Hungry Wolf

In this game one player is the wolf, one the shepherd, and all the others the sheep. The shepherd stands at one end of the room and the sheep stand at the other. The wolf sits on the floor at one side of the room behind a row of chairs. When all are ready, the shepherd calls:

"Come home, sheep, come home, for night is falling."

"We are afraid of the wolf," answer the sheep.

"The wolf is not here," says the shepherd.

Then all the sheep run to the shepherd, and the wolf jumps up, gets over the chairs, and tries to capture as



many of the sheep as he can. The game goes on till all the sheep are caught. Another player then takes the place of the wolf.

## Puss in the Corner

One player is chosen to be the cat. All the others are mice. The cat stands in the middle of the room and the mice stand in the various corners. The mice change corners with one another, and the cat tries to catch them while they are doing so. If a mouse is caught he must change places with the cat.

This game can be played out of doors by using clothes poles or trees in place of corners.

## Clumps

This is an excellent fireside game. The players divide into two teams, and one player from each team goes out of the room. These two players think of something—perhaps the longest hair on the tail of Napoleon's charger, or the smallest pebble on the beach at Brighton. Meantime the two teams have arranged themselves in circles as far away from one another as possible. When the two people outside the room have decided on their subject, they come in, and each goes into one of the circles. The players in each circle now try to discover what was thought of. This they do by asking questions, such as "Is it an animal?" "Is it in this room?" "Is it rare?" The player in the centre can answer only Yes or No. The team that finds the subject first claims both of the players who went out of the room. Two other players now go out. The game is won by the team which has the greater number of players at the end.

## An Indoors Paper-chase

For this game it is necessary to have twenty pieces of paper each bearing a number from 1 to 20. These are given to the player who is chosen as hare. He is told to drop those papers, in the order of the numbers, anywhere in the house. He must not, however, put them in places where they will be too difficult to find.

The hare is given one minute's start before the hounds set out after him. They follow him by picking up the numbered papers in the correct order—they must not pick up any number unless they already hold all those that go before it. The hare tries to keep out of sight, but even if he is seen he cannot be caught unless the hounds hold all the pieces of paper that he has already dropped. The hare wins if he reaches the starting-place without being captured.

## Find the Ring

All the players stand in a circle round the seeker. A long piece of string is taken, and, after a ring has been put on to it, the ends are tied. The players forming the circle now hold the string with both hands, and pass the ring to one another, trying to do so in such a way that the seeker cannot see the ring. The task of the seeker is to find which hand the ring is in. If he does find out, then he and the player who has the ring change places.

## Hunt the Slipper

One player is chosen as customer. All the others are cobblers, and they sit in a ring on the floor with the cus-

tomers in the middle. The customer takes an old slipper and hands it to one of the cobblers, saying:

“Cobbler, cobbler, mend my shoe,  
It must be ready by half-past two.”

The customer then turns her back to the cobbler, shuts her eyes, and counts ten slowly. Then she asks the cobbler for her slipper.

“It is not ready,” says the cobbler.

“But I must have it,” answers the customer.

“Well, you must find it,” cry all the cobblers.

The customer now tries to find the slipper, which the cobblers pass to one another behind their backs. They try to do this as neatly as possible so that the customer will not see the movements. No player must hold the slipper back—it must be passed on without delay. If the customer spies the slipper and calls out the name of the cobbler who has it, then the cobbler and the customer change places.

## General Post

All the players sit in a large circle, except one who is blind-folded and stands in the centre. Each player is given the name of a town, and one player, who is chosen as leader, calls out at intervals: “The post is going from London to Newcastle,” or “The post is going from Glasgow to Edinburgh,” and the players who represent the towns mentioned change places. The blind-folded player tries to catch one of them as they are doing so, and if he succeeds, then he and that player change places.

After several towns have changed places and no one has been captured, the leader may call out: “General Post.” Every player must then cross over to the opposite side of the circle, and someone is sure to be caught.

## Fisherman

All except one player sit in a circle. Then the player who decides to be the Fisherman stands in the centre and pretends to hold a fishing net on his back. All the players then say this rhyme:

Fisherman, Fisherman, what have you caught?  
Is it something which cannot be bought?

The Fisherman stands in front of any player he chooses and answers:

Yes, but if you can guess it in three,  
I'll give you my treasure from out of the sea.

The player then tries to guess whether it is a fish, or some object from a wreck. He must only ask three questions, and they must only be answered by "Yes" or "No". As soon as one player guesses correctly, he changes places with the fisherman. The player who has guessed the most answers and is made "Fisherman" the greatest number of times, wins.

## Moving House

The players all sit round in a circle. Then one of them kneels in the middle and says:

"Oh, I am going to move to-day,  
What will you help me to carry away?"

She looks at any player, who must answer at once, mentioning any article in the room which is one of a pair. She could say, "Curtains, hands of the clock, shoes, stockings, vases," or, in fact, anything if she can see more than one of it in the room.

Anyone who takes a long time in answering, or who mentions an article of which there is only one, pays a forfeit.

## Cats and Dogs

Here is a jolly game, which you will enjoy playing. It is called "Cats and Dogs".

For this game the players must either stand or sit in two rows facing each other. One side decide to be "Dogs", and the other side "Cats".

The "Dogs", who are not very friendly towards the "Cats", try to capture them. This is how it is done:

The "Dogs" can ask any simple question, such as "Do you like us?" They must not use any words beginning with the letter "C".

The "Cats" answer the question, and are careful not to use any words beginning with the letter "D".

For instance, if the first "Dog" says, "Do you want us to play with you?" and the first "Cat" replies, "No, we *don't*," all the "Dogs" rush forward and capture her, and she has to stay on their side till the end of the game.

The "Cats" ask questions next, and any "Dog" who uses a word beginning with "C" is captured and has to join the "Cats".

The side which has the greater number of captures wins the game.

## Returning Forfeits

It is not always easy to find suitable tasks when returning forfeits. Here are a few which, though well known, always give plenty of fun.

1. To laugh in one corner of the room, cry in another, and sing in a third.

2. To rub one hand on your forehead, and at the same time pat your chest with the other.

3. To keep silence and keep a straight face for three minutes, no matter what the others in the room may say or do.

4. To kiss your shadow in every corner of the room, without laughing.

5. To make two lines of a rhyme on any subject given.

6. To say five things about any person mentioned without using the letter "L".

7. To imitate, without laughing, the call of five animals or birds.

8. To imitate a one-man band.

9. To sing a verse of any song you know to the tune of another.

10. To laugh to the wittiest, bow to the prettiest, and kiss her you love best.

11. To go round the room and ask each person what he has seen lately, and to say "That was I" to every answer.

12. To become a statue. The player has to stand perfectly still and to allow himself to be placed in any position, no matter how ridiculous, that another player decides. He has to remain in that position till the next player changes it.

13. To go out of the room with two legs and come back with six. This will puzzle the player till he is told that if he carries in a chair he will be bringing in six legs.

14. To place one hand where the other cannot touch it. This will also puzzle most people, but it is quite easy—if one hand is placed on the elbow of the other arm, then the other hand cannot touch it.

15. To bite an inch from the poker. This is done by holding a poker an inch from the face, and biting.

## The Competition Party

Parties are very jolly things, but sometimes girls and boys feel that they want a change from the usual games and dances. Perhaps, too, a family is obliged to entertain in a room that is not large enough to permit of very vigorous movement. It is an excellent idea to have a competition party. Here are some suggestions for competitions which, with two or three helpers, are amusing to arrange. They are also very popular with the entrants.

**Book Titles** are represented by tableaux or objects, for example, "The Cricket on the Hearth"—several people are seen playing cricket on the hearth-rug; "Hard Cash"—a few coins. The competitors write their guesses on slips of paper.

**Orange and Spoon Race.**—In a given time competitors pick up with a spoon, and place in a basket provided, as many oranges as possible. (The oranges are arranged in lines containing equal numbers. If there is room for only two lines, the competition must be run in heats.)

**Drawing.**—The names of the competitors are written on separate sheets of paper, and each competitor chooses one sheet. The competitor must draw to the best of her or his ability a portrait of the person whose name is on the chosen slip of paper. This is very entertaining, particularly if the portraits are exhibited and the highest marks awarded to the artist whose picture is most often correctly identified.

**Buried Towns.**—Competitors have to solve a list of jumbled names of towns. (E.g. Trybunrace—Canterbury.)

**Puzzle Postcards.**—Postcards, preferably duplicates, are each cut into sixteen pieces. The guests are handed envelopes containing the pieces, which they have to arrange correctly. The first to finish is the winner.

**The Add-a-Line Competition.**—This is only suitable for bigger boys and girls. Little ones find it very difficult unless they are particularly clever.

Verses of poetry, not too well known, are quoted. These may either be read aloud or typed or written down and handed around. The last line of each verse is omitted, and the competitors must fill these in as best they can. Highest marks are awarded to either the most nearly correct or the most amusing.

**Things in the Dark.**—This, as being the most hilarious, is best at the end. Competitors sit in a circle and the lights are extinguished. Several objects of everyday life, such as a clothes-brush, strap, raw potato, are passed round. When the lights are lit again, pencils and papers are provided and competitors write down, in a given time, as many of the articles as they can remember.

## Christmas Entertaining

Very often at a Christmas party space or other limitations make dancing impossible, and the question then arises how to amuse the guests.

This article is just to answer that question, so we will set out to do so without further preliminaries.

“Progressive Games” or “Progressive Nonsense” make, in either case, a splendid evening’s amusement, and may be planned as follows. A number of small tables—say twelve—are provided, just as for Progressive Bridge or Whist, and four numbers allotted to each table. The guests are given duplicate numbers, so that they can find their starting-places without difficulty.

Winners “progress” forward, losers backwards, and there should be a couple of umpires, to check the scoring, who are not playing themselves.



For **Progressive Games** a different game is provided for each table, such as Draughts, Halma, Tiddlywinks, Beggar-my-neighbour, Spillikins, Dominoes, Put-and-take, Race Game, Old Maid, Happy Families, Snap, and Backgammon. But these are only suggestions; *any* games will do, and the greater variety the better.

A hand is played by each four guests, who then progress forward or backward according as they have won or lost.

**Progressive Nonsense** is even more fun, but it needs rather more preparation. The tables are set out in the same way, but, instead of proper games, a different absurd competition is provided for each, and a time limit allotted, generally five or ten minutes, or, in some cases, a quarter of an hour.

I will give some suggestions for these "nonsense" tables, but you will find it easy enough to invent heaps more for yourselves.

*No. 1.*—Four pairs of knitting-needles and four tumblers of mixed grains—peas, rice, beans, barley, &c.—are placed on the table, and the competitors have to see who can first lift out all the grains, one by one, *with the knitting-needles*, and put them into piles of their different kinds. The hands must not touch them.

*No. 2.*—Four packs of cards are provided, and the object is to see who can build the highest castle within the time limit—no easy task when four people are trying to do it at once!

*No. 3.*—Four pieces of material, each stuck with a dozen or more needles of different sizes, and four reels of cotton are here provided, and the winners are those who have threaded most needles within, say, five minutes.

*No. 4.*—A number of advertisements, with the names cut off, but with numbers written upon them, are laid on this table, and the guests provided with cards which have corresponding numbers. They must guess and write down

as many of the names of the advertisements as they can within the time limit.

*No. 5.*—Four oranges or apples are provided and four dessert knives—the winners being those who peel their fruit in one, or the fewest number of parings.

*No. 6.*—Four newspapers and four saucers of pins find a place here, and the object is to see who can make the best hat from these simple materials in ten minutes, the two umpires being the judges.

*No. 7.*—Here the competitors find a large basin of water with floating apples and four harpoons—made of knitting-needles or metal skewers tied to pieces of string. The winners are those who manage to spear the most apples. Or there may be a number of small toys in the water, which are fished for with little hooks on strings.

*No. 8.*—The menu of a dinner is written out four times in English. The competitors have to translate it into French, as it would appear in a fashionable restaurant.

*No. 9.*—A number of postcards of places, with the names cut off, are found on this table. The procedure is the same as for *No. 4*.

*No. 10.*—A long word or a proverb is made in “alphabet” letters four times over, and the letters jumbled together into four little heaps. The right answer has then to be discovered by each competitor.

*No. 11.*—Here postcards of celebrities are treated as in *Nos. 4* and *9*, and must be guessed accordingly.

*No. 12.*—Four tumblers of water and four egg-spoons find their place here, and the winners are those who can first drink a tumblerful of water by means of a spoon. Or a large, dry biscuit may be provided, to be eaten without dropping a crumb.

Another very good form of competition, which may be used either alone or as part of the Progressive Nonsense, is a **Five-Senses** competition.

For "Seeing", a number of objects—say twenty or thirty—are placed upon a table or tray, and all the competitors admitted to look at them at the same moment and for precisely the same length of time. They then go out of the room, or the table is covered, and each must write down the names of as many of the objects as he or she can remember.

"Hearing" is carried out by the leader of the competition making various noises behind a screen—winding a clock, tearing a piece of silk, striking a match, pulling a cork, rubbing a nutmeg-grater or a tumbler, and so on. The cause of the sounds must be guessed and written down.

For "Smelling", all the competitors must be blindfolded, and in this state guess from their odour various things which are held to their noses—lavender, an onion, a cough lozenge, a clove, eau de Cologne, vinegar, &c.

"Tasting" also requires the victims to be blindfolded, and to taste and guess a number of substances—a piece of pear, apple, potato, cucumber, salt, sugar, lemonade, coffee, date, jam, &c., all in quick succession.

For "Touching", a variety of objects, such as apples, pepper-pots, pieces of fur, paper-knives, reels of cotton—anything, in fact—may be wrapped up in paper, and must be guessed by the sense of touch alone, no one being allowed to handle any object in its paper for more than half a minute.

Fancy dress is always amusing, but a fancy-dress party is rather an expensive matter for one's guests and their relations. However, this is not the case with a **Head-dress Party**, and very great fun it is.

A head-dress can be arranged without any expense at all, and *only* the head should be in fancy costume. One might give endless suggestions: here are just a few. For boys, a Pierrot, a Red Indian, Wee MacGreegor, Napoleon, a Highwayman, a Pirate, an Executioner, a Viking. For

girls, Pierrette, Mary Queen of Scots, any variety of peasant head-gear, a Dutch girl, "Colleen Soap", Carmen, Early Victorian, Trilby, Lady Hamilton, and so on.

An **Advertisement Head-dress Party** is carried out in the same way, except that only head-dresses representing advertisements may be used. In any case, small prizes should be given for the best head-dress.

It is great fun to have the head-dress, as a kind of competition, to be accomplished by the guests after they have arrived. In this case, a number of rolls of crinkled and coloured paper must be provided, together with newspapers, brown paper, pieces of ribbon, coloured handkerchiefs, and all manner of odds and ends, as well as plenty of pins. A time limit should be set—say half an hour—and a prize awarded to the best head-dress which is contrived.

If you mean to have games for some part of your programme it is well to write them down beforehand and play them in order. The guests are rather apt to feel shy and uncomfortable when the hostess stands up and says: "What shall we play?" It is far better to say: "We will play so and so," and if it is a rather new game, so much the better.

A good and rather uncommon game is "**What does it remind you of?**" and it is played as follows:

One of the guests goes out, and the others choose a word which has a great many meanings, for instance, "bow", "ring", "bear", or many others which you will easily discover for yourselves. The guesser comes in and goes all round the circle, asking each: "What does it remind you of?"

He will receive a number of different answers, which will be very puzzling. For instance, the word "ring" will remind the different people of a circus, a wedding, a Christmas cake, a bull-fight, a bell, a front-door, a visitor, a postman, and so on for round after round—for

the varieties seem almost endless. The person who "gives away" the word is the one to go out next.

Another good round game, and one which is not too hackneyed, is **Famous Numbers**.

A quantity of cardboard or metal numbers are put into a bowl, and handed round by the leader. As each takes a number, he or she looks at it whilst the leader counts ten. Before he has finished counting, the holder of the number must say something connected with it.

For instance, if "twelve" has been drawn, "Twelve months in the year" is an obvious answer; "forty" might be answered by "Forty Thieves"; "eleven" by "Cricket eleven"; and so on. But it needs a fair amount of quickness to think of something to fit the number just at the right moment.

If more active and noisy games are wanted at a Christmas party, there are plenty which are too well known to need description here. But the **Cat Tiggy** is rather more unusual, so I will give the rules. Grown-ups usually like it just as well as small children. One player is chosen to be the Cat Tiggy, and the rest have to find "perches" as quickly as they can, that is, they must have their feet off the ground, even if it is only on a book or a foot-stool. When all are perched, the cat mews and all must change places or find fresh perches before they are caught by the cat, who may only touch them when they are moving from one perch to another.

# GAMES WITH PAPER AND PENCIL

## The Word Game

Try this jolly game some wet day. All you have to do is to choose a word, and then write down all the other words you can make with some or all of the same letters in any order. It's fun to take your own name. Is your name Edwin? If it is, let's try.

E-D-W-I-N. Beginning with E there is End. Then I see Den, Din, Dew, Dine, and Die. What a lot there are with W! Widen, Win, Wind, Wine, Wend, Wed, We, Wen, and Wide.

And then you will easily find In, and New.

P-E-A-R-L may be your name if you aren't a boy. First of all we can see Pea, Pear, Peal, Plea, Pale, and Pal. Then we quickly find Ear and Earl and Era.

Taking next the letter A we find that we can make Ale, Are, Alp, and Ape.

With R we get Real, Reap, and Rap. And coming to L, there are Lap, Lea, and Leap.

Proper names and contractions are not allowed. The player with the longest list is the winner. Older boys and girls should use larger words.

## Intelligence

This is a first-rate pencil-and-paper game. Each player in turn names a subject, such as "mountain", "river", "vegetable", and each player writes a full list of subjects on his paper. A letter of the alphabet is now chosen, generally by dabbing with a pencil on a newspaper, and the players write down a mountain, river, vegetable, &c.,

beginning with that letter. Three minutes are allowed (there should be about twenty subjects), and then the papers are corrected. A name which appears on only one paper scores two marks, and a name which appears on two papers scores one mark. All others score nothing.

Here is a short sample paper for letter "A":—

Mountain	..	..	<i>Ararat.</i>
River	..	..	<i>Avon.</i>
Vegetable	..	..	<i>Artichoke.</i>
Lake ..	..	..	<i>Athabasca.</i>
Fruit ..	..	..	<i>Apricot.</i>
Ocean Liner		..	<i>Arandora Star.</i>
Author	..	..	<i>Addison.</i>
Biblical character	..		<i>Abraham.</i>
Country	..	..	<i>Albania.</i>
Ocean or Sea		..	<i>Arctic.</i>
Town	..	..	<i>Andover.</i>
Island	..	..	<i>Ascension.</i>

## The Crossword Game

This is a good, though not particularly easy paper-and-pencil game. Each player has a sheet of paper on which he draws a large square. This, by means of horizontal and vertical lines, he divides into twenty-five small squares (i.e. five on each side of the large square), just like the squares for a cross-word puzzle. The player who is to begin names a letter, and everyone enters this letter in any square in his paper. The next player now names a letter which is also entered, and so on till all the squares are full. A letter may be put in any blank square, but, of course, no square must have more than one letter. The object of the game is to place the letters so that at the end the large square will contain as many complete words as possible. Each letter must be put down as soon as it is spoken, and no letter may

be changed from one square to another. At the end, players count their scores — words of five letters score five marks, words of four letters score three marks, words of three letters score one mark, and words of two letters score nothing at all.

## Open your Eyes

Place about twenty little things on a tray — toys, a penknife, a pencil, a thimble, a key, a watch, a safety pin, a reel of cotton, &c.—and put a cover over them. Bring in the tray, lift the cloth for two minutes, so that everyone may see what is there. Then cover once more, and let all try to write down what they have seen.

Very few will remember everything that was on the tray.

This is a good game for your parties, and the boy or girl who has the longest list might get a prize.

## Telegrams

Each player writes down a subject, such as “A Goldfish”, “The Cup Final”, “A Holiday in France”. The papers are then folded so as to hide the writing, and passed on to the players next on the right. Each player now writes any twelve letters of the alphabet, and the papers are passed on again. The papers are unfolded and every player has to write a telegram of twelve words which has something to do with the subject. Each word in the telegram must begin with one of the given letters taken in order, and, of course, the funnier the telegram, the better.

Thus suppose the subject was “Gas” and the letters were T L M L G E I K F I F M; the telegram might be “Tom lit match look gas escape in kitchen. Found it. Funeral Monday.”



## Rhymes

Each player writes a question on a piece of paper. It doesn't matter what the question is, but the sillier the better. He then folds the paper. At a given signal each player passes his paper to the player on his right, who puts down one word on it. The papers are then passed to the right again, and opened. Each player has to make up a four-lined verse answering the question and introducing the word as a rhyme at the end of either the second or the fourth line.

Suppose, for example, that the question was "Why is Uncle Tom so bald?" and the word was "rope"; the rhyme might be:

Poor Uncle Tom's luxuriant hair  
Has gone beyond all hope.  
He tore it out and twisted it  
To make a skipping rope.

## What is it?

Each player is given a sheet of notepaper at the top of which he draws some common object. The sheets are then passed to the players next on the left. Each player now looks at the drawing on his paper and writes down what he thinks it represents. He then folds his paper so that the drawing is hidden and the writing is not. The papers are passed on again, but this time each player draws the object named by the player on his right. The papers are again folded and passed on. The results after perhaps a dozen passes are most amusing. For example, the first player may draw what he thinks is a pancake. The next player looks at the drawing, thinks it is a sunset,

and writes that down. Then the third player has to draw a sunset, but his artistic abilities are such that player number four thinks it is a picture of a bicycle wheel! And so the game goes on till the original pancake has become, perhaps, a ship at sea!

## Word Changing

This is a most interesting word game. Two words, preferably having opposite meanings, are chosen, and the game is to change one into the other by altering one letter at a time, and by making a good dictionary word each time. The change has to be made in as few steps as possible. Here are some examples:

Head	wet	seek	hard	boy
read	wen	seed	hart	bay
road	den	feed	hare	ban
rood	dey	fend	here	mar
root	dry	find	scre	
foot			sore	
			sort	
			soft	

The players are allowed, say, five minutes to change the words, and at the end of that time those who have done so in the fewest number of steps count ten marks. One mark is taken off for each extra step. Thus in changing "head" to "foot" in the example above there are four steps. If ten marks are given for this, then a player who takes five steps scores nine, and a player who takes six scores eight. The player who first scores fifty or a hundred is the winner.

## Proverbs

There are several ways of playing this game. One way is for each player to take any proverb he likes, break it into letters, and arrange the letters in alphabetical order. The letters, together with one word of more than two letters from the proverb, are written down and the paper passed to the player on the right, who has to guess the proverb. Thus, written on the paper might be a a d e g g h i i l l l n o o r s s t t t t t and the word " that ", the proverb being " All is not gold that glitters."

Another way of playing is to write down the vowels of the proverb with dashes to indicate the consonants. Thus, " All is not gold that glitters " would be a -- i - - o - - o -- -- a - -- i -- e --. In both ways of playing, the winner is the person who first guesses the proverb on the paper passed to him.

Names of articles advertised in magazines may be used instead of proverbs.

## CHARADES

You all know what a charade is. It is really a little play founded on a word. First of all you choose a word, and then you divide it up into syllables. Then you act each syllable and finish up by acting the whole word. When you have finished, the people who have been watching try to guess what the word is.

Charades are really great fun, either at a party or on a wet afternoon in the holidays. It is a good idea to have a kind of competition. To do this you divide up into parties and see which is cleverest at guessing the words acted by the others.

The following charades will give you a lot of help. When you have acted them you can make up your own, which is much more fun.

### “Wax-work”

I'd like to tell you about a charade we had at our last party, and how we guessed the word.

First a girl came in and sat down at the table to write a letter. She wore a lace cap and spectacles, and looked ever so proud.

When the letter was done, she called for some sealing-wax; and Dad came in with a stick of red wax and a lighted candle on a tray.

“Yes, your Ladyship,” he said, bowing very low, “what more can I do for you?”

“Pray, seal up this letter,” was the reply, “and have it posted at once.”

So Dad put a big red seal on the letter, and bore it off on his tray.



"What *can* the word be?" said Jim. "It looks like *Post*. Perhaps it is *Post-office*."

When next they came in, they had mops and pails and a carpet-sweeper. Dad wore Mum's dust-cap, and one of Cook's big white aprons; and he ran the sweeper about so hard that Mum said he would break it.

"Not I, my dear!" said Dad. "I am just very busy."

Then he swept up the hearth, put coal on the fire, and they all fussed about till Mum said they must go out.

"Yes, M'm," said Dad; and they went.

"It isn't *Post-office*," said Jim sadly.

"It is more like *Spring-cleaning*," said Mum.

"We shall know better when we see the whole word," said I; and soon they all came back.

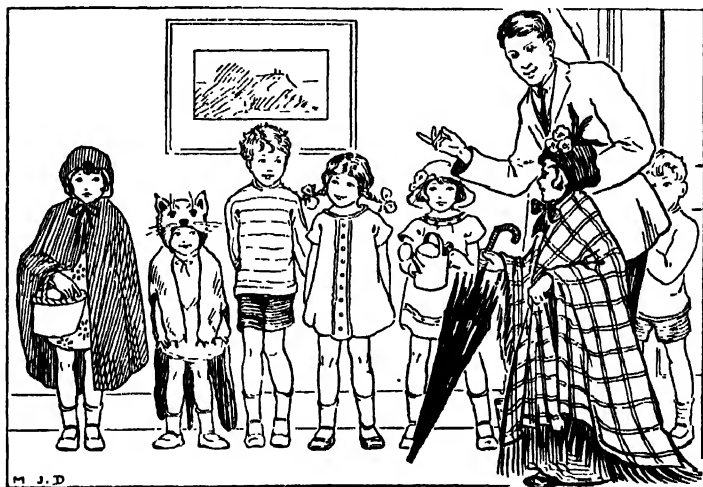
This time all the children, but one, were dressed up like the pictures in my *Nursery Rhymes*. They stood in a row against the wall, and tried not to smile.

The girl who was left was dressed like a very old lady. She had on a bonnet and shawl, and had a big umbrella in her hand.

Dad showed her round. "This, M'm," said he, pointing to one of the boys, "is Simple Simon fishing for a whale."

"Indeed?" said the old lady. "How wonderful! You would think he was alive!"

"This," said Dad, pointing to a girl, "is Mary, Mary, Quite Contrairy. She looks very life-like too, does she not?"



"Very, indeed!" said the old lady.

"These," said Dad, pointing to a thin boy and a fat girl, "are Jack Spratt, and Mrs. Jack Spratt, his wife."

Last of all, he pointed to Little Red Riding-Hood, and a boy dressed up in a skin rug, who, Dad said, was the Wolf.

"Oh, dear me!" said the old lady. "The Wolf looks much too life-like. I think I shall go home," and she trotted out.

"I know the word now," said Jim. "It is *Wax-work*." And so it was!

## “Toffee”

Do you like acting? I do.

One day the boy next door came to play with me, and he said, “Let us act a charade.”

“What is that?” I asked.

“Oh,” said Jim, “you take a word, and act first the one half, then the other, and then the whole word.”

“What fun!” I said. “What word shall we take?”

But this was a hard task. I said, “Summer.” But Jim said, “Little Silly! How could we act ‘mer’?”

He said “Trumpet.” But I said, “That is silly too, for how could we act ‘trum’?”

At last I said, “Let’s have a toffee, Jim. It will help us to think,” and I ran for the tin. Then Jim cried out, “I have it now, May! ‘Toffee’—that is the word! First I shall dress up like a great toff, and walk up and down.”

“But I don’t think ‘toff’ is a real word,” I said.

“Oh, never mind!” cried Jim. “It is what your Cook called me when I wore my new kilt. ‘My! isn’t he a toff!’ she said.”

“Well, but how do you spell ‘toff’?” I asked. “Should it not have two ‘f’s’?”

“Oh, don’t fuss, May!” said Jim. So I gave in.

We fetched in Dad and Mum and Cook to see us act. “You must try to guess the word,” we told them.

Then Jim dressed up in Dad’s top-hat and red golf-coat, and walked in twirling his toy cane. Round the room he went, with his nose in the air.

“Isn’t he a dandy?” Mum said. “Perhaps that is the word?”

“Hardly!” said Dad. “It is more like ‘swell-head’.”

“My! Isn’t he a toff?” said Cook; and I nearly burst out laughing in the hall.

When Jim came out they all clapped their hands.



"Now for 'fee'," I said. "What *shall* we do?"

"That is quite easy," said Jim. "You can be a fine lady seeing round London, and I shall be the guide. When I have shown you all the sights, you shall give me a fee."

"But I have no money," I said. "Will a button do?"

"It will have to do," sighed Jim. "You can call it a shilling."

So this time *I* dressed up in Mum's hat and coat, and with a guide-book in my hand I went into the room.

The guide was waiting for me. "May I show you round the city?" said he.

"Oh, thank you!" said I. "Pray, what place is this?" and I pointed to the bookcase.

"That is the Tower of London," said Jim.

"And what is that water?" I asked, looking out of the window.

"That is the river Thames," said the guide. "It is the chief river of England."

"And who is that gentleman?" I asked, pointing to Dad.

"He is the Lord Mayor of London," said Jim.





"He looks a very nice man," I said, and then I gave the guide a shilling. "Thank you," I said. "I have seen all I want." And we both ran out.

It was quite easy to act the whole word. Jim and I just went in and passed round the toffee-tin.

"Now, guess!" we cried, as Dad helped himself.

"Well," said Dad, "I think '*Toffee*' might be your word."

"Yes, yes!" we cried. "How did you find it out?"

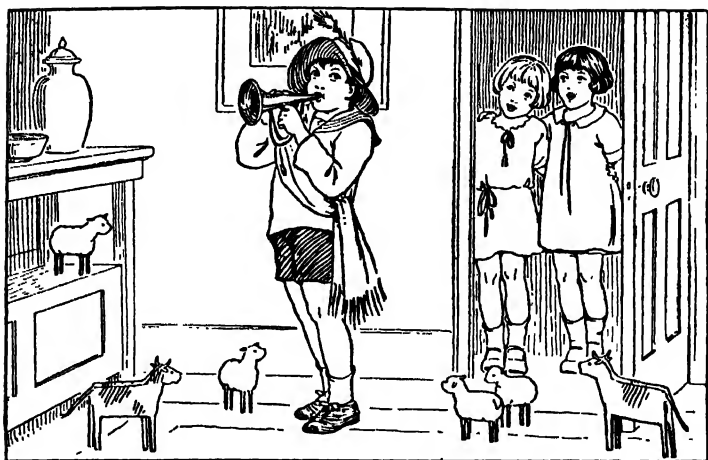
"It was so well acted, my dears!" Mum said.

## "Hornpipe"

On my birthday Jim came to tea with me, and so did my cousin Flo.

After tea we played "Blind Man's Buff" and "Tig", but Mum said we made too much noise. "You must choose a quiet game," she said.

"Oh, dear! what can it be?" I cried.



"I know, May!" said Jim. "Let's have another charade."

The word we chose was *Hornpipe*, and at this I jumped for joy. "The very thing!" I cried, "we can dance the Sailors' Hornpipe!"

So I ran for Dad and Mum and Auntie Jean—who is Flo's mother. Cook came too, of course.

For *Horn* we got the toy sheep and cows from my Noah's Ark, and put them on the carpet.

Then we dressed Jim up as Boy Blue, and sent him in blowing his horn. He wore my blue sash, and Flo and I stood outside the door and sang:

"Little Boy Blue,  
Come, blow your horn;  
The sheep's in the meadow,  
The cow's in the corn!"

"Very well sung!" said Mum.

"Horn rather out of tune," said Dad.

For *Pipe* we got Dad's pipe from his study. We also

got some matches, and a box of chocolate cigarettes, and put them on the table.

We let Flo keep shop, as she was our visitor. First I went in and bought a box of matches. Then Jim went in.

"I wish to buy a pipe," said he.

"Yes, sir. What sort of a pipe?" asked Flo. "This is a very good one," she added.

"That it is, miss," put in Dad. "How much do you want for it?"

"Two shillings, sir," said Flo.

"Then I shall buy it," said Dad, and he gave her the money.

"But what about me?" asked Jim.

"Perhaps you would like a chocolate cigarette?" said Flo.

"That will do for him nicely," said Dad, as he lit his pipe; and then they all clapped once more.

For *Hornpipe* Jim dressed in his sailor suit, and I put on my sailor frock. We had no music, but Dad said he would whistle for us. "What dance shall I whistle for?" he asked.

"The Sailor's Hornpipe!" I cried. Then in we ran, and danced for all we were worth.

"Bravo! well danced!" cried Mum.

"Now, Dad, what is the word?" I cried.

"Um! let me see," said Dad. "It might be *Hornpipe*."

"Now, did you ever!" said Cook. "And I thought it was a fox-trot."

## "Pirate"

It was at my Christmas party that we acted our next charade. We went into two packs, and Jim and Flo were in mine.

Our side went out first. "I have thought of such a good word, May," said Jim.

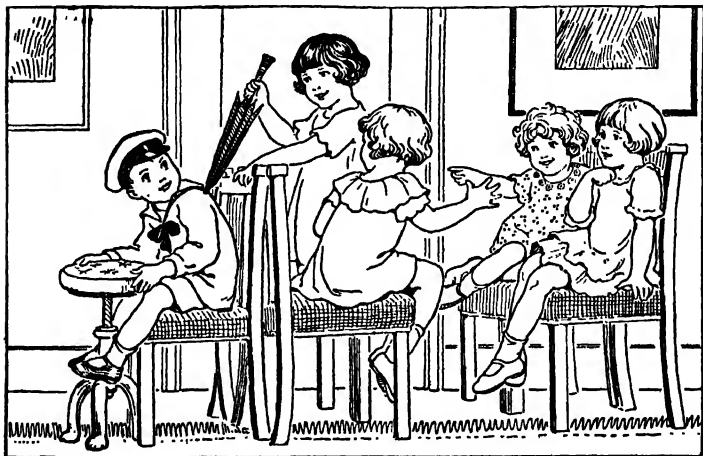
"What is it, Jim?" I asked.

"*Pirate*," said Jim; "won't it be fun!"

"But how can we act *Pie*?" I asked.

"That is quite easy," said Jim. "We can ask your Cook for a mince-pie. Then I shall be little Jack Horner eating his Christmas pie."

So we got Cook to give us a mince-pie on a plate, and Jim sat in a corner and ate it. The rest of us peeped round the door to watch him. He had the best of the game!



"Bravo, Jim!" said Dad. "Have another, my boy!" and then they all laughed and clapped their hands.

For *Rate* we put chairs into the shape of a taxi, which Jim pretended to drive. Flo and I, and two other little girls, were four ladies driving in the taxi.

"Oh, dear me! He goes far too fast," cried Flo. "Pray, tell him to slow down." So I gave him a tap on his back with my sunshade, but he paid no heed.

"What a tiresome man!" cried I. "I think I shall die of fright."

"This is a bad case, Jim," said Dad. "I fear I shall have to report you. What is your number, sir?"



"AB 123," said Jim. "But, please, sir, let me off, and I'll not do it again."

"Just this once then," said Dad. "But you must not go at such a rate," and then everybody clapped.

Next came the whole word—*Pirate*. It was the best of all. Jim and two other boys dressed up in old coats, and tied red scarves round their heads, and made black masks for their eyes, and looked most awful.

They put the chairs into the shape of a boat, on which they tied a black flag. We girls were put as slaves in the bottom of the boat, with ropes round our hands and feet.

"We shall hang them all to-morrow at noon," said Jim, in a deep bass voice.

"Oh, please, sir, don't!" squeaked one of the little girls, looking ready to cry.

"I think we shall have supper instead," said Dad.

"Yes, yes," said Mum. "There is the bell!"

"But you haven't guessed the word. What is it, Dad?" I asked.

"It might be *Pirate*," said Dad, as he undid our ropes.

"That is just what it is," said Jim.

## ONE-ACT PLAYS

### The Old Woman who Lived in a Shoe

#### CHARACTERS

OLD WOMAN.  
CHILDREN (any number).

| FAIRY QUEEN.  
FAIRIES (any number).

*Curtain rises and discloses large paper shoe in centre of stage containing old woman, children, and one child who sings at beginning and end of play. This child raises head above shoe and sings:*

There was an old woman who lived in a shoe.  
She had so many children she didn't know what to do.  
She gave them some broth without any bread,  
And whipped them all soundly and sent them to bed!

*then sinks down again into shoe. Old Woman comes to door of shoe.*

*Old Woman.* Come along, children, bring your supper out here.

*[Children come out with basins and spoons and sit down.*

*1st Child.* I want some bread with my broth.

*Old Woman.* We haven't any bread, you must be satisfied without it to-night. *[Chorus—oh—oh.*

*2nd Child to 3rd.* I'm sure you had more broth than I had. I've finished mine.

*3rd Child.* No, I hadn't. You've been greedy.

*2nd Child.* I'm not greedy.

*3rd Child.* Yes, you are.

*[Begin to quarrel and fight.*

*Old Woman.* Oh, you naughty children. You are always quarrelling. Off you go to bed!

*[Chases them off into shoe with broom. Old Woman sits down tired out.]*

*Old Woman.* I really must have a rest before I clear away those basins. It's very tiring having so many children.

*[Goes to sleep.]*

*2nd Child (creeping out).* Poor mother, she must get very tired. I'll wash the basins and give her a nice surprise (*washes up—then sits down*). I'll just wait till Mother wakes, and tell her I'm sorry I was naughty. (*Goes to sleep.*)

*[Enter Fairy Queen followed by fairies, two carrying box of sweets and two carrying tin of biscuits.]*

*Fairy Queen.* Come along, fairies, and be very quiet.

*One of 1st two.* We can't come very quickly. This box is so heavy.

*One of 2nd two.* So is this. Do mortals really eat such a lot of food?

*Brighteyes.* They say so, but I've never seen a mortal.

*Fairy Queen.* Well, now you can look at them, Brighteyes. This is the old woman who works so hard, and this is the little girl who has been good to-day and washed up the supper things.

*Zephyr.* Where are their supper things?

*Raindrop.* Why here (*points to basins*).

*Zephyr.* Oh, how big! I thought they must bathe in those things. They are not nearly so nice as our acorn cups.

*Fairy Queen.* Now, put the biscuits beside the Old Woman and the sweets beside the little girl.

*Sunkiss.* May we have just one dance before we leave the mortals?

*Fairy Queen.* Very well. We'll dance round their funny house.

*[Dance and Exit. Old Woman and Child wake up.]*

*Old Woman.* What are you doing here?

*Child.* I came back to tell you I was sorry I was naughty.

I must have fallen asleep, and I had such a lovely dream. I dreamt that some beautiful fairies came to visit us and brought us some presents.

*Old Woman.* How strange, so did I! I could see them dancing (*sees tin*). Why, look at these lovely biscuits!

*Child.* And look at these, Mother (*showing sweets*). The fairies *must* have been here. Let's wake the others. (*Calls*) "Wake up! See what the fairies have brought us!"

[*Children run out and receive sweets and biscuits.*

*Old Woman.* Now you must really go to bed.

*Children.* All right, Mother, and we are going to be very good to-morrow.

[*All go into shoe. Child rises and sings again.*

There was an old woman who lived in a shoe.

She had so many children she didn't know what to do.

But the little fairies knew just exactly what to do,

And now they all live happily—yes, even in a shoe!

*then sinks again into shoe.*

CURTAIN



## The Lost Fairy

A DANCE SCENA INTRODUCING A SOLO DANCE

### CHARACTERS

TINKERBELL (The Lost Fairy—  
Solo Dancer).

FAIRY QUEEN.  
FAIRIES (any number).

*Solo dancer discovered in pretty but comfortable pose on pedestal. Enter fairies.*

*1st Fairy.* Here she is!

*2nd Fairy.* We've found her at last!

*3rd Fairy (addressing statue).* We've been looking for you everywhere. Where have you been?

*4th Fairy.* Aren't you going to speak to us, Tinkerbell?

*5th Fairy.* How strange! Is she asleep?

*6th Fairy.* I'll wake her (*touches statue*). Oh! she feels so cold!

*7th Fairy.* And she doesn't move at all.

[*Enter Fairy Queen.*

*8th Fairy.* Oh, dear Queen, we are so glad to see you. We have found little Tinkerbell, but she's fast asleep and we can't wake her.

*Queen.* It's all right, fairies. When I was riding by on my favourite moonbeam, I saw little Tinkerbell lost in the wood, so I turned her into a statue so that no harm should come to her. Now we will wake her. I will wave my wand while you dance round her.

[*Fairies dance round statue—finish on bended knee, stretching out hands towards statue. Statue gradually wakes and recognizes fairies.*

*Queen.* There, little Tinkerbell—we have come to take you back to Fairyland.

*Tinkerbell.* I am so sorry I ran away. You see, I followed a beautiful butterfly. He promised me his wings for my new dress, but he flew so quickly I couldn't catch him. Then all at once he laughed, and said, "But not yet, little fairy. I'm not finished with them yet," and he flew right out of sight.

*9th Fairy.* Why didn't you come back home?

*Tinkerbell.* I couldn't find my way, so I sat down here to wait for you. I felt very cold, and I think I went to sleep. Oh, dear (*stretching*), I feel so stiff!

*Queen.* A little dance will cure that, Tinkerbell.

[*Solo dance in centre with Queen at back and fairies kneeling round or posed in semicircle at back.*]

*Queen.* Come, fairies all, the "Welcome" feast is spread,  
Elfin pipes and bluebell chimes will make a  
lovely band.

So hold your dainty dresses and very softly tread,  
And by the moon's bright light we'll dance to  
Fairyland.

[*All dance off stage.*]

CURTAIN

## The Happy Heart

### CHARACTERS

KING YAWNUS.  
LORD WEARINESS.  
LORD SADNESS.  
LORD MISERABLE.  
LADY TEARFUL.

OTHER LORDS AND LADIES (any number).  
HERALD.  
JOY (a happy child).  
DANCING CHILDREN (any number).

SCENE—*Room in King's palace with throne, stool, cushions, &c.* [Enter Herald.

*Herald.* His Royal Highness—King Yawnus!

[Enter King with Lords and Ladies, including Lord Weariness, Lord Sadness, and Lady Tearful. King sits on throne, Lords and Ladies arrange in groups at each side.

*Lord Weariness.* Your throne is all ready, your majesty.

*Lord Sadness.* I'm sure your Highness will be tired. Here is a stool for your feet.

*Lady Tearful.* And a cushion for your back, your majesty.

*King.* Oh, do stop fussing! I'm tired to death of being fussed over (*yawns*).

*All Courtiers.* We are very sorry, your majesty. (*All yawn.*)

*King.* And don't look so sleepy. Have you no news to tell me? Does nothing ever happen in this dull old palace?

*Lord Weariness.* Yes, of course, your majesty. Cook is roasting the biggest turkey she has ever seen for dinner to-night.

*King.* And I never have a chance to be hungry. That woman thinks of nothing but food.

*Lord Weariness.* Well, she's a *cook*, you know, your majesty.

*King.* I know, but it would be far more amusing if she made no dinner at all. That *would* be a change.

*Lord Sadness.* Well, if your majesty doesn't wish to talk about food, let me tell you about your tailor. He is making the most wonderful cloak for you. The lace and jewels upon it are worth a fortune.

*Lady Tearful.* I'm sure you will look perfectly handsome in *that*, your majesty.

*King.* What a fuss about a cloak! I expect it will feel as heavy upon my shoulders as my crown feels upon my head. Oh dear, are kings ever happy, I wonder? It seems years since I even smiled, and I'd give all my kingdom to anybody who could make me laugh.

[*Children heard singing outside. Enter Lord Miserable.*]

*King.* Who is that singing?

*Lord Miserable.* Some children from the village, your majesty. One of them says she would like to see you, but, of course, you haven't time for ordinary people like that.

*King.* Bring her in. I have never spoken to a village child. It *may* be amusing, but I don't suppose it will (*yawns*). [Enter *Joy*.]

*Joy.* Good day, your majesty. Is it true that you are always sad? because I can tell you how to be happy.

*King.* Well, that *would* be wonderful. I have choice food, fine clothes, and servants to wait on me. What more can I have?

*Joy.* You have too much already, your majesty.

*King.* Who told you all this?

*Joy.* A little fairy. One day, when I was taking a message for my mother and thinking how beautiful the flowers were, and how sweetly the birds were singing, a little fairy met me and gave me this heart (*shows heart-shaped locket round neck*). "There," she said. "Never lose your happy heart, and tell everybody that if they want one too, they must try to make other people happy like you do."

*King.* But what can I do? I never do anything.

*Joy.* That's what is the matter with you, King. I know some people who have no clothes to keep them warm.

*King.* Lord Weariness, sell one hundred of my cloaks and buy clothes for them!

*Lord Weariness.* Certainly, your majesty.

*King.* Why, I feel better already.

*Lord Weariness.* So do I, your majesty. They can have some of mine too.

*Joy.* I know some people who are hungry.

*King.* They shall have dinner with me to-night. I'm glad that turkey is so big. Tell Cook to find another.

*Lord Sadness.* Certainly, your majesty, and I will help at the table. I think I could almost smile!

*King.* I think I'm going to laugh in a minute! What else can I do?

*Joy.* Well, if your majesty feels in a very good humour, you might invite my playmates in here and we will all dance together. That would make them very happy.

*King (laughing).* Splendid! Oh, and we must change our names now. I can't be King Yawnus any more—I shall be King Merrimus! And you, Lord Weariness, shall be Lord Cheeriness. Lord Sadness, you shall be Lord Gladness, and as for you, little Joy, you shall stay in the palace and be our Queen!

Now, call in the children and let us dance and be happy.

DANCE

*Exit all smiling*

or

TABLEAU AND CURTAIN

## A Song for a Supper

## CHARACTERS

KING ADOLPHUS.  
 PRINCE THOMAS TUCKER, son  
 of King Adolphus.  
 PRIME MINISTER.  
 CHANCELLOR OF EXCHEQUER.  
 STEWARD.

COOK.  
 PAGE.  
 QUEEN SOPHIA, wife of King  
 Adolphus.  
 PRINCESS HERMIONE.  
 MAID OF HONOUR.

SCENE.—*A room in the palace of King Adolphus. King and Queen discovered seated on thrones in the centre of stage. Small page-boy in attendance.*

*King.* My dear Sophia, *what* is to be done  
 To deal with Thomas, our disgraceful son?

*Queen.* I'm sure he doesn't do it to annoy.  
 There never was a more delightful boy.

*King.* Pshaw! Trouble on himself and us he'll bring,  
 Because he absolutely will not sing!  
 You spoilt him as a child. *You* are to blame.

*Queen.* Perhaps I am, but, if you would proclaim  
 The reason for his song, he'd sing at once.

*King.* No, he would *not*. The lad's a silly dunce.

*Queen (tearfully).* Oh! He is not a dunce, Your Royal  
 Highness;

*You* don't know what it is to suffer shyness.

*King (kindly).* Don't cry, my dear, although the matter's  
 sinister.

I have great hopes of help from the Prime Minister.

*(To the page)* Go fetch him, Hubert, and the Chan-  
 cellor!

*[Exit Hubert, Left.]*

I've always found them useful heretofore.

Some answer to the riddle we'll unlock.

*Queen.* The Princess will be here by six o'clock.

[*Re-enter Hubert, Left, followed by Prime Minister and Chancellor of the Exchequer. Prime Minister and Chancellor bow to the King and Queen, and take up positions Right and Left of their Majesties. Enter Cook, Left. He stands extreme Left unnoticed.*

*King.* Good sirs, I thank you both for coming here.

The reason for your summons I'll make clear.

I want your valued counsel in this plight:

Princess Hermione comes here to-night;

Obedient to her father's wish she'll wed

Our dear son Thomas, thus the letter read,

If he possess a really noble voice,

The *only* stipulation in her choice.

And, though you know how well His Highness sings,

His chance of bride and wealth aside he flings,

Refusing flatly to produce a note.

Now will you all your energy devote

To telling me within the next half-hour

How I can make him use his vocal power.

*Prime Minister.* Your Majesty, unless my reason's clogged,  
Methinks His Royal Highness might be flogged.

*Queen (screams in horror).* Oh!

*King (haughtily).* We are not pleased with what your speech  
imparts.

Your future king is *not* the Knave of Hearts;

And, though his name is Tom, he's not the one

Who stole a pig—he was a *piper's* son.

*Prime Minister (humbly).* Forgive me, Sire, if I appeared  
irate.

I've not recovered from last night's debate.

*King (appeased).* The fault is pardoned. (*To Chancellor*)  
Now, my faithful Fudgett?

*Chancellor (nervously).* I'd sooner grapple with the annual  
budget!

Your Majesty, *please* don't refer to me,

My brains are good for naught but *£. s. d.*

[*Cook takes a step forward and hesitates. King notices him.*]

*King (genially).* Come hither, Chef, what do you want to ask?

Something anent your fascinating task?

*Cook.* The birds, Your Highness? You forgot to say, Shall they be fricasseed or in soufflé?

*King.* Soufflé, most certainly! That I *can* settle.

Would there were nothing worse to try my mettle!

*Cook.* Most noble Sire, according to your wish Shall be prepared forthwith the favoured dish. But, Sire, while here I've been discreetly waiting, I've weighed the solemn subject you're debating; And, if Your Majesty permits, I can Perhaps propound a practicable plan To coax the wilful Prince to use his voice, And thereby win the lady of your choice.

*King.* Speak up, my man, I'm all agog to hear. Your wages shall be doubled every year If you succeed.

*Cook.* Perhaps I may be wrong, But I don't think the Prince would waver long If you decreed "no supper, if no song".

*King.* Most excellent! (*To the Queen*) My dear, the man's a jewel!

*Queen.* I'm not quite sure; I think he's rather cruel.

*Cook (bowing respectfully).* Could you but read my loyal heart, you'd find

I love the Prince too well to be unkind.  
Don't disregard the good advice I tender;  
He won't be hungry long—for he'll surrender.

[*Exit Cook, Left.*]

*King.* Of course he will! But what's the noise without?  
Why do the guards raise such a hearty shout?  
Is it the Princess?



*Queen.* Yes, I hear the carriage.

Oh, if we could arrange this happy marriage!

*King.* We will, my dear, as sure as I am Rex.

Don't let despair your gentle spirit vex.

*[Enter Steward, Right, followed by the Princess and her small waiting-maid. King and Queen rise to meet the Princess, and place her on a chair near their thrones. Prime Minister and Chancellor bow very low to the Princess. Small waiting-maid joins page at back of the thrones and fans her mistress.]*

*King.* Princess Hermione, my royal greeting!

*Queen (kissing her fondly).* We're so delighted at this happy meeting!

*Princess.* My Father sent me, but I'm glad to come,

You always make me feel so much at home.

But where is Tom?

*King.* My dear, he won't be long

Before he comes to sing his little song.

*(Nervously)* Er—ahem! You must not think it queer,

He doesn't know it's *you* who want to hear.

*Queen.* My sweetest child, this one excuse must serve us,

He couldn't sing for *you*, he'd be so nervous.

*Princess.* This really seems a very curious thing.

What chance have I to hear if he won't sing?

*Queen.* Quite easily, if you'll consent, my own,

When Tom comes in, to hide behind my throne.

Will you, dear child? It may seem odd to you,

But really it's the only thing to do.

*Princess (roguishly).* Most gracious Queen, your royal brows  
*don't* pucker,

I'd love to play a trick on Thomas Tucker.

But hark! He comes! I'm sure I hear him speaking.

*King.* Be quick, my dear, I know it's you he's seeking.

*[Princess runs round to the back of the Queen's throne; she and her maid hide there. Prime Minister and Chancellor join*

*the page at the back of the thrones, thus forming a screen to hide the Princess: they proceed to fan Their Majesties with the sheaves of papers they are carrying. Enter Prince Thomas Tucker, Left, bows to Their Majesties, looks round eagerly, and then turns to the Queen in disappointment.*

*Prince.* Is she not here? Surely I heard approach  
The sound of trumpets and the royal coach.

*King (coughs nervously).*

*Queen (beckoning the Prince, who takes the Princess's vacant chair. Princess pops up to have a peep at him).*

Your eagerness to see your friend, my dear,  
Has played you false, perhaps, but tarry here,  
With patience, and, you may rely on me,  
You soon will see your dear Hermione.

*Prince.* Hurrah! (*Looks round to the Prime Minister and Chancellor, who are fanning furiously; he turns up his coat collar.*) But, Mother, are these people daft?  
Why are they making such an awful draught?

*King.* Good sirs, your zeal seems to outrun the need.  
(*Turning to the Prince.*) You must not chatter with so little heed.

Apologize at once!

*Prince (rising and bowing to Prime Minister and Chancellor).*  
Pardon I crave

For disrespectful words to men so grave.  
The hurricane your worships blew upon me  
Dispersed, I fear, my scanty manners from me.

[*Ministers bow in acknowledgment. Prince turns to depart.*]

*King (sternly).* Wait, Thomas! (*Prince returns and listens respectfully.*)

Here I order you to stay.

Listen to my commands, *and*, sir, obey.  
What nonsense have you got into your head?  
You must respect our wishes, and be wed.

*Prince.* I'd bow to your august commands with glee,  
Your Majesty, but *who* would marry me?

*King.* My boy, you'll find a maiden will not wince  
When she receives an offer from a prince.  
But more anon: meanwhile without a fuss  
Delight the court, and sing a song for us.

*Prince.* Sing you a song, Your Majesty? Not I,  
With all these learned critics standing by!

*King.* My son, I said "No fuss!" but you've begun it.  
Sing!—You shall taste no supper till you've done it.

*Prince (stares and then laughs).* Your Majesties are in some  
plot together

Which will produce the most appalling weather!

But, if I've got to sing before I eat,

I'll do my best, but don't expect a treat.

[*Apologetically to the Prime Minister and Chancellor.*

I'm sorry that affairs of state detain you,

Since what you're going to hear is bound to pain you!

What shall it be? (*Thinks for a few seconds.*) Perhaps  
this song will do—

Now for a noise resembling much the Zoo!

[*Enter Cook, Right.*

(*Sings*)

Little Tom Tucker  
Sang for his supper.  
What shall he eat but  
White bread and butter?  
How can he cut it  
Without a knife?  
How can he marry  
Without a wife?

*Princess (comes from behind the throne and sings to the same tune).*

No, he can't cut it  
Without a knife;  
Yes, he can marry,  
For—(*stops in confusion*)

*All (singing and pointing joyfully to Princess).*

She'll be your wife!

*Prince (approaches the Princess in astonished delight and kisses her).* Hermione? You've made a funny choice!

*Princess.* Oh no! You have a very lovely voice.

And can you dance as well?

*Prince.* Only a thing

You taught me years ago—the Highland Fling.

*Princess.* It's quite as good a dance as any other.

Let's just go through it now to please your Mother.

*[They dance. King stamps time; Queen marks time; Chancellor and Prime Minister dance at back of stage; Page and Maid of Honour dance, Left; Cook and Steward dance, Right.]*

CURTAIN

# Mixed Fruit

## A PLAY FOR CHILDREN

### CHARACTERS

PRINCE RUPERT, apprenticed to a	KING OF SPAIN.
market-gardener.	CORALIE, his daughter.
TIMOTHY, page to the Prince.	PROFESSOR WURZEL, President of
JOHN, the gardener.	the Board of Agriculture.
JANE, his wife.	HERALD.
KING PHILIP.	SOLDIERS.
QUEEN BRENDA.	

SCENE.—*John's garden; a little nut tree in a large tub in the centre of the stage. Prince Rupert and Timothy discovered; Timothy lying on the ground, the Prince seated tailor fashion and twanging a little banjo.*

*Prince Rupert.* Now listen, Tim, although you do not know it,

Your worthless prince is something of a poet.

*(Sings)*

I had a little nut tree,

*[Enter John and Jane, Left and Right respectively; they listen respectfully.]*

And nothing would it bear

But a silver apple,

And a golden pear.

The King of Spain's daughter

Came to visit me,

All for the sake

Of my little nut tree.

*Timothy.* Bravo, Prince Rupert! It could not be better!

The tune is sweet—the words true to the letter.

*John.* My Royal Prince, this afternoon at one

Your time as an apprentice here is done.

*Prince Rupert.*—I' faith! D'you mean to say it is a year  
Since Tim and I began our sojourn here?

*John.* To-day is Saturday, the first of June.

The King and Queen will be arriving soon.

*Jane (tearfully).* And what, most noble Prince, have you to show

For all the time you've been with us, you know?

*Prince Rupert (kindly).* Don't worry, Jane. I will secure your pardon.

Both you and John, and this good market-garden  
Are free from blame. I've wasted all my time;  
And punishment must bear to fit my crime.

*Timothy.* Your Highness does forget this noble tree;  
None can deny it is a rarity.

*Prince Rupert.* Its rarity's beyond all question, *but*  
None can deny it *should* have borne the nut.

The art of pruning I don't seem to grapple.

*Why* should the thing produce a pear and apple?

[*Studying the fruit ruefully.*]

Still, Princess Coralie admired and praised it,  
Which makes me very proud of having raised it.

[*Trumpets heard without; John and Jane stand behind the Prince; Timothy jumps up and stands beside his master.*]

Their Majesties! I hear the royal coach!

(*Penitently*) With Idleness I do myself reproach.

[*Enter, Right, King Philip and Queen Brenda, followed by Professor Wurzel and soldiers. John, Jane, and Timothy bow very low; Rupert goes to meet his parents; he drops on one knee, kisses the Queen's hand, then the King's.*]

*Queen Brenda (joyfully and kissing him).* My son!

*King Philip (patting the Prince's head).* The boy is looking very well!

*Prince Rupert (rising).* No wonder, Sir, for I can hardly tell  
How good both John and Jane have been to me,  
Caring for all my needs most faithfully.

*[Meantime Professor Wurzel is studying nut tree; firstly, with lorgnette; secondly, with a magnifying-glass; thirdly with a telescope.]*

*King Philip.* Just so, but have they taught you all their art?

*Prince Rupert.* As much as they could possibly impart

To such a dunce as I, most noble Sire.

*[Queen Brenda sits down by the nut tree; Timothy fans her.]*

*King Philip (sternly).* What is there that a Prince could not acquire?

*Prince Rupert (sorrowfully).* Of gardening, I very much deplore,

I know as little as I did before.

*King Philip (angrily).* Rupert, I am convinced you are a fool.

You never did a scrap of good at school.

The many months I let you spend at college,

As far as I can see, produced no knowledge.

Your training in the army and at sea

Was simply wasted. Now, attend to me:

If at such easy work as this you fail, sir,

Prince or no prince, Gadzooks! you go to jail, sir!

*Queen Brenda (becomes faint with alarm).*

My dear, I really couldn't let him go!

Come, Rupert, surely something you can show

To prove that you are clever in a garden.

*King Philip (ferociously).* If not, pray don't attempt to seek your pardon

From me!

*Prince Rupert.* I won't, Your Highness! for I know

I've worked at nothing but my old banjo.

The only thing I've managed to produce

Is that small tree, which is no earthly use,

Because, as you'll perceive, to my despair

It only bears an apple and a pear.

*Queen Brenda (studying the tree).* The apple's silver and the pear is gold!

A greater wonder I did ne'er behold!

Surely! King Philip——

*King Philip.* Nonsense, don't defend a  
Disgraceful drone like Rupert, dearest Brenda.  
Professor Wurzel, give me your opinion  
Upon the work of this outrageous minion.

*Prof. Wurzel.* E'en with the naked eye, sir, I can see  
The thing set out to be a walnut tree.  
Its treatment plainly has been far from right;  
I fear your Royal Son is none too bright.

*King Philip (furiously).* Your value of his efforts makes me  
wince,

But, sir, how dare you criticize your Prince?

*Prof. Wurzel (trembling and addressing the Prince).*

Alas, Your Highness! this outlandish tree  
May yet be used, I fear, for hanging me!

*Prince Rupert (laughing).* Then, sir, it would be raised  
beyond dispute,

If it should bear such highly-valued fruit!

*(To the King)* Will you forgive him, sire, for, though  
he's candid,

Jove! I deserve the blame if ever man did.

*King Philip.* Professor Wurzel shall our mercy feel,

But against you, my son, I'll not repeal

One jot of my decree. Forward, my guard!

And keep His Highness under watch and ward.

*[Soldiers lay hands on the Prince; Queen lays hands  
on the King.]*

*Queen Brenda.* Philip, my dear, how can you be so cruel!

The boy's a handsome, valiant, precious jewel.

*King Philip.* I tell thee, Brenda—*(Trumpet without)*

Ah! What's this to do?

*[Enter Herald, bearing flag of truce and trumpet.]*



*Herald.* Your Majesty, I have been sent to you  
By my most gracious master, King of Spain;  
He's willing to be friends with you again,  
If from your kingdom you will give a tree  
To please his daughter, Princess Coralie.

*King Philip (excitedly).* A tree! A forest—and with right  
good will,

If my brave troops no more he means to kill!  
What is this tree Her Highness hankers for?

*Herald.* A hybrid crop of *argent* and of *or*  
My mistress needs—to make my meaning clear,  
A silver apple and a golden pear.

*King Philip (gleefully).* And she shall have it too! (*To*  
*soldiers*) Unhand the Prince!

Rupert, you shall your penitence evince  
And pardon win. Give to the King of Spain  
This little tree and glorify our reign.

Honour and wealth shall shower on John and Jane!

*Prince Rupert.* I will *not* give it, though he beg it orally,  
Unless he'll let me wed the lovely Coralie.

*King Philip.* Confound the boy! He *will* my purpose cross,  
Our opportunity aside he'll toss!

[*Enter King of Spain and Coralie.*

But who comes here? The noble King of Spain.

[*All bow to each other.*

*King of Spain.* After long years of strife we meet again!

King Philip, I am very tired of slaughter;  
Besides, I want to please my little daughter,  
Who simply longs to own this marvellous growth.  
Give her the Prince's tree and let us both  
Bury the hatchet of our mutual wrong  
And swear to faithful friendship all life long.

*King Philip.* Your Majesty, most gladly would I do it,  
(*To the Prince*) You stupid boy! Give your consent,  
or rue it!

*Princess Coralie* (goes to *Rupert* in astonishment) *Rupert*, do you refuse to give the tree?

*Prince Rupert*. Yes, *Coralie*, unless you'll marry me.

*King of Spain*. The very thing our treaty to cement!

*Queen Brenda* (coming to the *Princess*). But does the *Princess* consent

To marry such a duffer as my *Rupert*?

*Princess Coralie* (demurely). I think I will, for though he's rather too pert,

I dearly love that pretty little tree;

Besides, he seems to want to marry me.

*Prince Rupert* (throwing up his cap and laughing). Hurrah! (kisses the *princess*). And my best thanks to *John* and *Jane*.

*All*. Hurrah! The *Prince* has brought us peace again!

*Prince Rupert* (singing). The *King of Spain's* daughter is marrying me

All for the sake of my little nut tree!

[Takes her hand and leads her round the stage; the others follow in couples—*King of Spain* and *Queen Brenda*; *King Philip* and *Jane*; *Timothy* and *John*; *Herald* and *Professor*; *Soldiers*. They all sing "I had a little nut tree, &c.". When the song is ended they join hands and dance gaily round the "little nut tree".

CURTAIN

## The Lost Bounce

### CHARACTERS

THE KING.  
THE QUEEN.  
THE PRINCE.  
THE LORD CHAMBERLAIN.

THE DOCTOR.  
THE HEADSMAN.  
TWO COURTIER.  
A PAGE.

*The scene is laid in the King's Court. In the centre of the stage are two thrones on which are seated the King and Queen. The Lord Chamberlain stands by the side of the King, and the Courtiers are grouped around.*

*Enter the Prince, crying loudly*

*Queen.* What is the matter, my pet, did you fall?

*Prince (at the top of his voice).* Oh no, boo-hoo! I've broken my ball.

*King (aside).* Did ever you hear such a hullabaloo!

*Prince.* And I don't know what I can do, boo-hoo!

It won't stay round and it squashes flat.

*Courtiers.* What is the use of a ball like that?

*Queen (soothingly).* Hush, my darling, and let me see

What a brave little boy you can try to be.

*Prince (screaming).* My ball, my ball, my b——

*Queen (to Chamberlain).* Take him away,

He isn't a brave little boy to-day.

*[The Lord Chamberlain draws the crying Prince aside.]*

*King.* I'm mild and gentle and kind and fair,

But noise is a thing that I cannot bear.

*1st Courtier.* He's mild——

*2nd Courtier.* and gentle——

*1st Courtier.* and kind and fair,

*Both.* But such noise he can't be expected to bear.

*Prince.* My ball, my——

*Chamberlain.* Stop it, for mercy's sake!

How in the world did it manage to break?

*Prince (sobbing).* I wanted to see what there was inside  
That made it so hoppety, jumplified.

*King (aside).* I never saw such a boy in my life!

*Prince.* So I poked and I poked with the point of my knife.

*Chamberlain.* I see. So that's what it's all about.

*Prince.* And the Hoppety-jumpety jumped out.

*(Crying)* My ball! My ball!

*Queen.* Lord Chamberlain, why

Are you making my poor little darling cry?

*Chamberlain (surprised and hurt).* Your Majesty!

*Queen.* Then mend the toy,

Put the bounce back for my precious boy.

*[A series of bumps and bangs is heard off, followed by  
a crash and shouts of laughter.]*

*King (angrily).* Page, come hither! Ho, Page!

*(Enter Page)* How now!

What is the meaning of all this row?

*Page.* Sire, a cup on the pantry shelf

Jumped on the dresser and smashed itself.

*[The Queen springs to her feet, her mouth open to scold,  
and begins to bounce.]*

*Prince (delighted, jumping up and down too).*

Jumpety, hoppety, jumpety, hop!

*King (shocked and surprised).*

Really, my dear, I wish you would stop!

*Prince.* Hoppety, jumpety, hoppety, jump!

*King.* Try to remember you're rather too plump!

What is wrong with you?

*Queen (bewildered).* I can't tell.

*Courtiers (admiringly).* Her Majesty dances uncommonly  
well!

*Prince (jumping).* Isn't this perfectly lovely fun?

*King (beginning to get frightened).*

Go fetch the Doctor at once, my son.

*[Exit Prince.]*

*The King goes to Queen, who bounces on his toe*

*Queen.* Perhaps the Doctor will cure me.

*King (leaping back with a yell).* Oh!

I hope he'll be able to cure my toe!

*[He hops about, holding one foot. The Queen still bounces.]*

*Queen (breathless).* Alas, I'm terribly ill, I fear!

*King (hitterly).* But not yet wasting away, my dear.

*[Enter the Doctor and the Prince.]*

*Queen (very breathless).* Doctor, oh, Doctor, I'm dreadfully ill!

I jump up and down when I want to stand still!

*Courtiers.* All of a sudden this illness came.

*[The Doctor catches hold of the Queen and stops her bouncing, holding her down.]*

*Doctor.* Bouncibilioussness is its name.

*Queen.* What's the cure for it, Doctor, please?

*Doctor (shaking his head sadly).* There isn't a cure for this kind of disease.

*1st Courtier.* There isn't a cure?

*2nd Courtier (sorrowfully).* So the Doctor said.

*(Both)* She'll dance to her dinner, and she'll dance to her bed,

She'll dance so often and dance so fast

She'll dance herself into her grave at last.

*[The King tries to draw the Doctor away to look at his toe, but immediately the Doctor lets go of the Queen she begins to bounce again; so he goes back to her.]*

*Queen.* Then what's to become of me? Do you mean

That nothing can possibly save your Queen?

*Chamberlain.* Your Majesty, I have invented a way

To make you quite well without delay.

The bounce that flew from the Prince's ball

Entered a cup in the servants' hall,

And when it escaped from the broken cup

Your Majesty happened to gobble it up.

*Queen (anxiously).* Well, Lord Chamberlain, pray go on.

*Chamberlain.* The ball was broken, the bounce was gone.

The cup was broken and out it flew;

But that could hardly be done to you.

*Queen.* Certainly not!

*Chamberlain.* And so I think.

'Twere best to open a tiny chink.

*[He draws a small dagger.]*

This dagger——

*Queen.* Oh murder! He's killing me! Quick!

*Chamberlain (soothingly).* Your Majesty, only the tiniest prick.

*[The Courtiers seize him and take the dagger away from him. The Doctor lets go of the Queen for a moment, and she at once begins to bounce; so he goes back to her.]*

*Queen (screaming).* Send for the Headsman.

*Courtiers.* She'll die of the shock.

*Queen.* Tell him to come with his axe and his block.

*King.* Remember, my dear, you can't complain

If you want him back when he's once been slain.

*Queen.* The Rascal! The Murderer! Off with his head!

*Courtiers.* Poor Lord Chamberlain, soon he'll be dead!

*Chamberlain (aside to the King).* Sire, may it please you to lend me a pin.

*[Enter Headsman with his axe and block.]*

*Queen.* Headsman, headsman, come and begin!

*[The King hands a pin to the Lord Chamberlain.]*

*Chamberlain (to Queen).* Grant me, Your Majesty, one last boon

Since I must go to my death so soon.

*Queen.* What do you ask for?

*Chamberlain.* Only this,

Your Majesty's snow-white hand to kiss.

*[The Queen bows her assent, and he kneels and kisses her hand, but as he does so he pricks her with the pin.]*

*Queen (screaming).* Oh!

*King (irritably).* Hush, my love!

*Courtiers (anxiously).* What is it?

*Queen.* Stabbed!

*[The Courtiers, the Doctor, and the Headsman all rush upon the Lord Chamberlain. The Queen, though much agitated, does not bounce.]*

*Chamberlain.* 'Twas only a pin that I gently jabbed.

See, she is better. You must agree

This is undoubtedly due to me.

*Queen.* No one is holding me. Am I cured?

*Courtiers.* Never a doubt of it, rest assured.

*Queen.* Now, Lord Chamberlain, ready to die?

*King.* Surely, my dear, you will pardon him.

*Queen.* Why?

*King (aside).* Now, that's downright nasty, I really must say!

*Courtiers.* Grant him his life, Gracious Lady, we pray?

*Queen.* Pricking holes in your Queen is really too bad!

*Chamberlain.* But observe what a splendid effect it has had!

*Queen.* I suppose you meant well. I must pardon you then,

But don't ever do such a rude thing again.

*Courtiers.* The Chamberlain's saved, the Queen has spoken.

*[A ball, exactly the same as the original one, comes bouncing on to the stage.]*

*All.* Here is the ball, no longer broken:

The bounce is in again, for certain.

Now all is well, so lower the curtain.

CURTAIN

# PLAYGROUND AND GARDEN GAMES

## Counting-out Rhymes

When a player has to be chosen to begin a game, or to be *he*, this is usually done by a counting-out rhyme. Probably you have your own favourite rhyme, but here are five of the most common.

1. Eeny, meeny, miney, moh!  
Catch a nigger by the toe;  
If he bites let him go,  
Eeny, meeny, miney moh!  
You are out.
2. Mrs. Mason broke a basin  
How much will it be?  
Half a crown. Put it down.  
Out goes he.
3. One, two, three, four,  
Mary at the cottage door,  
Eating cherries off a plate,  
Five, six, seven, eight.  
You are out.
4. Ibni, bibni, baby's knee!  
Antrum, Tantrum, Tisme tee!  
One, two, three,  
Out goes he.
5. One potato, two potato, three potato, four,  
Five potato, six potato, seven potato more.  
(The player who is " more " is out.)



6. And here is a very, very old rhyme:

Zeenty, teenty, hithery, bithery,  
Bamfeleery, over dover,  
Saw the King of Eezel Beezel  
Jumping over Jerusalem dyke.  
Black fish, white trout,  
Eery, oary  
You are out.

## Catch Ball

This is an excellent game and makes good fielding practice for cricket. The players stand anywhere they like and throw the ball to one another. A player may throw the ball to anyone he pleases, even to the player who has just thrown the ball to him. A player who throws unfairly (too low, for example, or too wide) loses a point, and a player who misses a catch loses a point. A player who has lost five points is out.

## Egg Hat

This game is better for the players than it is for their caps. Each boy places his cap against a wall, so that they form a row and just touch one another. Ten to fifteen feet from the caps a line is drawn on the ground. One of the boys stands on this line and tries to throw a ball into one of the caps. If he succeeds, the owner of the cap into which the ball has fallen runs to it, and taking out the ball, throws it at one of the other players, all of whom have run as far away as possible. Should he hit anyone, a stone ("egg") is placed in that boy's cap, and he takes the next pitch. But should he miss, an egg is placed in his cap, and he has to pitch at the cap again. If the pitcher fails to put

the ball into any cap, then an egg goes into his. When a player has three eggs in his cap, he takes his cap from the line and leaves the game, though he must pitch at the caps before doing so.

## Monday, Tuesday

If there are not more than seven players each player takes the name of a day of the week, but if there are more than seven each player uses his own name. The players stand close to a high wall, and the player who is to begin throws a ball against the wall, at the same time calling out the name of one of the others. The player named has to try to catch the ball before it reaches the ground. If he does so, he throws the ball up next, but if he misses, all the other players run as far as they can from him, but must stop as soon as he reaches the ball. He then throws the ball and tries to hit one of the others. If he misses, he loses a life, but if not, the player hit loses a life. The player who has lost a life has the next throw. When a player has lost three lives he is out of the game after he has thrown the ball against the wall again.

When the named player catches the ball he must throw it up again at once, whether the others are ready or not.

## Rounders

This is one of the best of the open-air games. A den and four stations are marked out on the ground in a large circle. Sides are chosen, and one side goes in to bat, while the other fields. The batting side stand in a row one behind the other, the first boy being in the den. One of the fielders is chosen to bowl, and he throws the ball to the boy in the den, who tries to strike it either with his hand, or with a bit of wood, or with a tennis racquet. The boy who has

hit the ball runs to the first station, or even to the second or third if he can, but if he is hit by the ball when between two stations, he is out. Having once left a station a player cannot turn back to it, and if a player succeeds in running round the stations without a stop, all those who are out come back into the game. A player whose shot is caught is also out.

The fielders have to be ever ready to catch a ball, or to stop it from going too far. When a fielder does lift the ball he must either throw it at one of the batting side who is running, or to another fielder who is nearer the pitch than he is. The bowler tells the fielders where to stand, and they must obey him.

## Cock Fighting

A large square is drawn on the ground, and teams are chosen. The teams take up their positions on opposite sides of the square, and then hop into the square with arms folded across the chest. The players on each side have to try to make their opponents put the raised foot on the ground. This is done by charging, shouldering, or pressing down with the folded arms. The victor must keep his own foot up. Any player who puts his foot down or unfolds his arms while inside the square is out of the game, but a player may hop to the side of the square and rest while he counts ten. The winning side is that which, at the end of the game, still has a player or players hopping inside the square. (See also page 163.)

## Round Tig

For this game a number of stations are marked out in a wide circle on the grass. One of the players is chosen to be "*he*", and the others arrange themselves at the

stations in the following way: at one station there stand three players, one in front of the other, and at each of the others there stand two. Thus, if there are ten players, there will be four stations (one with three players, and three with two players). When all are ready, *he* stands at the opposite side of the circle from the three players, and then runs towards them trying to catch the player who is in front. That player tries to escape by running away, but is only safe from being touched when he places himself in front of any of the groups of two players. When he does this, there are, of course, three players at that station, and the boy at the back must escape or he will be touched. And so the game goes on. If a player is touched, he becomes *he*, and the game starts again.

## Kick the Can

This is an excellent game to play at a farm or at any house where there are a number of out-buildings. In the centre of a large plot of ground, the farm-yard, for example, is placed an old tin can. One of the players is chosen as keeper of the can. When all are ready, one of the other players kicks the can as hard as possible, and all the players, except the keeper, run away and hide. The keeper rushes for the can and replaces it in the centre. He then sets out to look for the others. If he sees one of them, he calls out his name and the place where he is hiding, e.g. "Tom is behind the barn door", and then runs and touches the can. Tom also runs and tries to kick the can away before the keeper reaches it. If the keeper reaches the can first, then Tom is captured, but if Tom kicks the can first he runs and hides again. Any player may kick the can at any time, and if there are any prisoners when the can is kicked, they all go free. The keeper cannot capture a player unless the can is in its place in the centre.

## Cross Tig

The player who is chosen as *he* names another player whom he is going to chase and try to tig. While he is running after him any other player may cross between the two, and *he* must at once run after this player. He chases him till another player crosses, and so on. If two players cross at the same time *he* chases the one who is nearer him. When a player is tiggged he becomes *he* and starts the game again by calling out the name of the player he is going to chase.

## Fox and Geese

One player is chosen to be fox, and all the others are geese. At each end of a long strip of grass a line is drawn, and the space behind each line is a farm-yard. The geese all stand in one of the yards and, at a given signal, they run across to the other. The fox tries to catch one of them while they are running, and, if he succeeds and is able to hold the goose while he counts ten, then the goose becomes a fox. The game gets more exciting as the number of foxes increases. A goose having once left one of the farmyards must not turn back.

## I Spy

The players divide into two parties, one of which goes away to hide, while the other stays at the base. The members of the second party keep their eyes closed while one of them counts twenty slowly. When he has finished counting he calls "Coming once, coming twice, coming thrice", and then all his party open their eyes and go off to look for the others. If one of the searchers sees a hider

he calls out "I spy Tom behind the oak tree", naming the player and the place where he is hiding. The searcher then runs to the base, and the person discovered tries to touch him before he reaches it. If the searcher reaches the base safely, then the hider is out of the game, but if he is touched the hider goes and hides again.

## Beware

A line is drawn across the lawn, behind which stands one of the players. He is home and safe. Presently he calls out "Beware! beware!" and, running across the line, tries to touch one of the other players with his clasped hands. If he does touch one of the players, then that player returns home with him where they join hands and start out to capture another player. Every player touched joins in the chain, and after a player is touched the chain must go home again before taking any other captive. The players in the chain must never unclasp their hands.

## Relievo

A den is marked out against a wall, and the players divide into two equal sides, one of which takes up its stand in the den. The other side moves away, and when it has reached a safe distance their captain signals the players in the den to come and catch them. When a player is caught, his captor takes him to the den where he must stay. Generally one or two of the captors remain in the den to guard the prisoners, for a player who is still free can relieve the prisoners. This he does by running through the den and crying "Relievo". Of course, he himself may be caught by a guard, but if even one foot is in the den it is enough to set the prisoners free.

## Games with Marbles

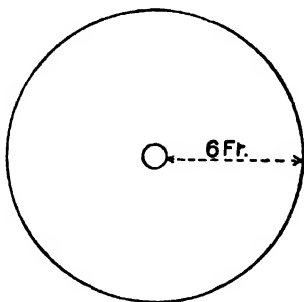
**Bounce About.**—In this game the glass marbles known as “bouncers” are used. The first player throws his “bouncer”, and the second tries to hit it with his, and the third tries to hit either of the other two, and so on. When one bouncer hits another, the owner of the one on the ground pays a marble to the boy who threw. This game is suitable for two or three players.

**Bounce Eye.**—A circle is drawn on the ground and each player puts a marble in it, so that they are all gathered together in the centre. The order of play is now decided, and the first boy stands upright above the circle, holding a marble near his eyes. He takes aim and lets the marble fall on to the marbles in the ring. If he knocks any out of the ring, they belong to him. But if he doesn't knock any out, the marbles are all clustered together again and he adds an extra one as a penalty. The game goes on till the ring is empty.

**Picking the Plums.**—A straight line is drawn and each player places on it one or more marbles about an inch apart. Another line is drawn about six feet away, and the first player knuckles down at this line and by shooting his “taw” tries to knock a plum off the other line. If he does so he wins that plum and has a second shot.

**Ring Taw.**—Two rings are drawn on the ground, one inside the other. The inner ring is about a foot across, and the other ring is about six feet from it. Into the inner ring each player puts one or more marbles, which are placed at equal distances from one another. The outer circle is known as the “taw-line”. The first player shoots his taw from the taw-line at the marbles in the ring. Should he knock one or more marbles out of the inner

ring he wins them, and shoots his taw again from the place where it rests. Whenever a player fails to knock a marble from the inner ring, the right to shoot passes from him. A player may shoot at his opponents taws as well as at the marbles in the ring, provided that the taw is within the taw-line. A player whose taw is hit pays a fine of one marble. No player may hit a taw more than once in succession. The game goes on till the ring is cleared.



**Spanners.**—This is a simple game for two players. The first shoots off his taw, and the second, shooting from the same place, tries to hit it. If he does, or if his taw is within a span of the first, he claims a marble. If, however, his taw misses or is more than a span away, it is his opponent's turn to shoot.

## Some Scout Games

Variety is the spice of life, and there comes a time in the history of every Scout Troop when it is absolutely necessary to invent new games.

It is not, of course, necessary to be Scouts to play the following games, and they will be found very suitable for playground or garden.

The idea underlying all Scout games is that all should be able to join in them: by "all" is meant from a dozen to forty boys.

Sides should always be picked as evenly as possible, as this creates far more interest.

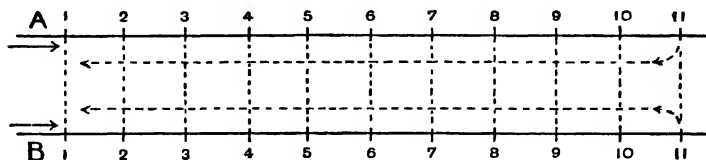
And now for the games:—



**Mitchell's Game** (so called because it was patented by a 14-year-old P.L. of that name).

Lines are drawn five yards apart up a straight course. Opposing pairs of Scouts stand opposite each other on these lines, facing the winning post (see Diagram).

The opposing sides should be four or five yards apart from each other. No. 1 of A and No. 1 of B each take a football and pass it up the line to their next number. The ball travels along till it reaches the end of the line, when



the last men run down to the starting-point, and the balls are passed up again and again, the last pair to run "home" being the original No. 1's. They are by this time at the far end of their respective lines, because each time that a pass is given, the passer moves backward one space, i.e. A 1 goes to A 2, B 1 to B 2, &c. The winner is the first man of the last pair to carry the ball past the original starting-point, A 1—B 1.

This game may be varied by running the five yards every time instead of passing, or by using cricket balls instead of footballs. In this latter case, it should be remembered that a Scout may pass only from his own line, so that if he misfields a catch he must retrieve it and go back to his own line *before* passing to his next man.

This game may be played by any number of boys: the more the boys, the longer the run, and the more equal the chances of error.

A game providing plenty of fun is **Catch the Goat**.

Scouts form a large circle; into this go two boys, blindfolded, and a third with a small bell hanging round his

neck, and his hands clasped behind him. The object of the former two is to catch the latter: the object of the latter, to avoid being caught.

A useful variant of this game is to narrow down the circle once a minute, all Scouts taking a single step forward each time. This is a most amusing game, and provides plenty of excitement.

Another very amusing game is known as **Freezing**.

One boy stands with his back to the rest, but may turn round at frequent intervals. The rest try to steal up behind him and touch him, but when he turns round, everybody must remain motionless, anyone seen moving being at once sent back to the starting-point. The first Scout to touch the "he" without being seen is the winner, and himself becomes "he".

For the lively game called the **Rescue Race**, a pitch about thirty yards long is needed. At one end stand the rescuers, two to each "corpse"; at the other end lie the "corpses", preferably small boys. On the word "go", the rescuers race down to their corpses, and each pair bring back their corpse—who must not give any assistance—by making a four-handed seat, and carrying him on it back to the starting-point, the first pair to arrive home being the winners.

(*N.B.*—In this, as in most other games, it is just as much fun, if heats are run, to run off the slowest pairs at the end; it also gives them the practice they need.)

Passing lightly over those old favourites, Twos and Threes, Crows and Cranes, and Bar the Door, we come next to **Cock-fighting**.

Arrange a small ring, not more than ten feet square. Have a large Scout for the horse, and a small one for the rider. It is the opposing riders' duty to unseat one another, which may be done in practically any way, the length of each bout depending generally on the stamina of the horses.

If the horse puts a foot outside the ring, his rider loses the event.

Still another amusing game, pretty well known too, is **Streets and Lanes**. Scouts stand in rows, looking to the front, holding hands with those on either side of them. One boy then chases another through the "streets" thus formed. On the word "lanes" being given, everyone turns to the right, joining hands this time with those who were previously behind them. On the word "streets", they go back to their original position. As the pursuer and the pursued are not allowed to break through the lines thus formed, a good deal of quick thinking is necessary on the part of both. Both should, as far as possible, keep *inside* the lines.

**Fox and Geese** also finds favour as a patrol game; and as an inter-patrol competition, **Chariot-racing** is great fun. The formation is the same as in a rugger scrum—three boys standing in front, two bigger ones with their heads down between the three front rankers, and a small boy as driver, with one foot on each of the second rank, holds the upstretched hands of the two outside front rankers. On the word "go", the procession moves forward, the length of the race being limited at the discretion of the starter.

**Simon Says**, sometimes called **Solomon Says**, is also a good game, and consists of drill, with the proviso that no order is to be obeyed unless prefaced with "Simon says". Thus a boy turning right on the order "Right turn" is out of the game, but "Solomon says 'Right turn'" must be obeyed at once. It is essential to play this game fast.

**Sausage and King Cæsar** are also good violent games, but must be played in a well-defined space, say twenty yards square.

In the former, the "he" has to catch another boy by touching him. Captor and captive then join hands, and try to touch a third, who joins hands with them, and so on.

As the "sausage" can only catch people at either end, and cannot catch anyone if broken, a good deal of skill is necessary, especially when each end of the sausage can be enticed into going in opposite directions, with grave results to its unity!

**King Cæsar** is a similar game, but here the "he" can only catch anyone else by holding him while he proclaims aloud, "One, two, three, King Cæsar". The caught one then becomes a "he", and the game ends when all have been caught.

As a rule, half the players should be on one side of the pitch and half on the opposite side, as this gives the "he's" more time to catch someone. A really wily player frequently gets through a whole crowd of "he's" two or three times before finally falling a victim. The same game may also be played by the "he's" being armed with scarves or handkerchiefs and trying to flick players running across, who, if they are touched, also become "he's". Another excellent variant is to let only one pair cross at a time, calling each other by name as they do so.

**Cap Hunting** is also an amusing game. Players stand opposite each other about twenty yards away, and are numbered in pairs, the ones, twos, and so on on each side facing one another. The starter then calls a number. Half-way between the competing sides is a row of caps or scarves. On a number, say "four", being called, the "fours" on each side race up to the cap, and each tries to remove it with his hand only, and take it back to his own base. If he is touched by the other during this process, he must at once put the cap down, and so it goes on till one or the other succeeds. The winning side is that collecting the largest number of caps.

There are dozens of other games which we have no space here to mention—Finding the North, Tilting at the Quoit, Fireman's Lift Race, Skinning the Rabbit, Jumping the Ball, to name but a few; but here, in conclusion, is a

brief description of a less riotous but much more difficult game. It is called **Giant Spillikins**, and is played as follows. Throw down a dozen or twenty Scout staves in a careless heap, one on top of the other. Take a Scout staff, and with it try to pick out as many staves as possible from the rest, *without disturbing more than one at a time*.

Sounds too easy, does it? All right. Just you try.

# ATHLETIC GAMES

## The Laws of the Game of Association Football

*(By Permission of the Football Association)*

1.—The game shall be played by not more than eleven players on each side. By arrangement made before the commencement of a match (but not in a match played under the Rules of a Competition) substitutes may be allowed in place of injured players. The field of play shall be as shown in the plan which is printed on p. 168, subject to the following provisions: The dimensions of the field of play shall be—maximum length, 130 yards; minimum length, 100 yards; maximum breadth, 100 yards; minimum breadth, 50 yards. The field of play shall be marked by boundary lines. The lines at each end are the goal-lines, and the lines at the sides are the touch-lines. The touch-lines shall be drawn at right angles with the goal-lines. A flag with a staff not less than 5 feet high shall be placed at each corner. A half-way line shall be marked out across the field of play. The centre of the field of play shall be indicated by a suitable mark, and a circle with a 10 yards radius shall be made round it. The goals shall be upright posts fixed on the goal-lines, equi-distant from the corner flag-staffs, 8 yards apart, with a bar across them 8 feet from the ground. The maximum width of the goal-posts and the maximum depth of the cross-bar shall be 5 inches. Lines shall be marked 6 yards from each goal-post at right-angles to the goal-lines for a

Number of players.

Dimensions of field of play.

How marked out.

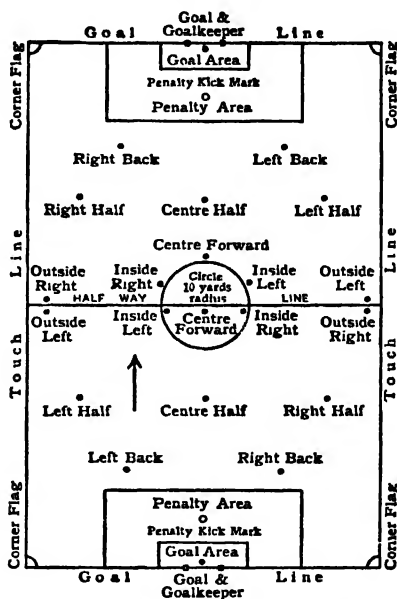
The goals.

The goal area.

distance of 6 yards, and these shall be connected with each other by a line parallel to the goal-lines; the space within these lines shall be the goal area.

The penalty area.

Lines shall be marked 18 yards from each goal-post at right angles to the goal-lines for a distance of 18 yards, and these shall be connected with



*Positions are shown for a kick-off in direction of Arrow*

**Plan of Association Field**

each other by a line parallel to the goal-lines; the space within these lines shall be the penalty area. A suitable mark shall be made opposite the centre of each goal, 12 yards from the goal-line; this shall be the penalty kick mark. The circumference of the ball shall not be less than 27 inches nor more than 28 inches. The outer casing of the ball must be of leather, and no material shall be used in the construction of the ball which would

The ball.

constitute a danger to the players. In International matches, the dimensions of the field of play shall be—maximum length, 120 yards; minimum length, 110 yards; maximum breadth, 80 yards; minimum breadth, 70 yards; and at the commencement of the game the weight of the ball shall be from 13 to 15 ounces.

Inter-national matches. Dimensions of field of play.

Weight of ball.

2.—The duration of the game shall be 90 minutes, unless otherwise mutually agreed upon. The winners of the toss shall have the option of kick-off or choice of goals. The game shall be commenced by a place-kick from the centre of the field of play in the direction of the opponents' goal-line; the opponents shall not approach within ten yards of the ball until it is kicked off, nor shall any player on either side pass the centre of the ground in the direction of his opponents' goal until the ball is kicked off.

Duration of game.

Choice of goals.

Kick-off.

3.—Ends shall only be changed at half-time. The interval at half-time shall not exceed five minutes, except by consent of the Referee. After a goal is scored the side *losing the goal* shall kick off, but after the change of ends at half-time the ball shall be kicked off by the opposite side from that which originally did so; and always as provided in Law 2.

Ends to be changed at half-time.

Interval at half-time.

Re-starting game.

4.—Except as otherwise provided by these Laws, a goal shall be scored when the ball has passed between the goal-posts under the bar, not being thrown, knocked on, nor carried by any player of the attacking side. A game shall be won by the team scoring the greater number of goals. If no goals have been scored, or the scores are equal at the end of the game, the game shall be drawn. If from any cause during the progress of the game the bar is displaced, the Referee shall have power to award a goal if in his opinion the ball would

How a goal is scored.

If bar displaced.



If ball  
rebounds  
from goal-  
posts, &c.

Ball cross-  
ing lines,  
out of play.

Throw-in.

have passed under the bar if it had not been displaced. The ball is in play if it rebounds from a goal-post, cross-bar, or a corner flag-staff into the field of play. The ball is in play if it touches the Referee or a Linesman when in the field of play. The ball is out of play when it has crossed the goal-line or touch-line, either on the ground or in the air.

5.—When the ball is in touch, the player of the opposite side to that which played it out shall throw it in from the point on the touch-line where it left the field of play. The player throwing the ball must stand *on* both feet on *or* outside the touch-line, facing the field of play, and shall throw the ball in over his head with both hands in any direction, and it shall be in play when thrown in. In the event of an infringement of the foregoing the throw-in shall revert to the opposite side. A goal shall not be scored from a throw-in, and the thrower shall not again play until the ball has been played by another player. Infringement of this portion of the Law shall be penalised by a free kick being awarded to the opposite side.

Off-side.

6.—When a player plays the ball, any player of the same side who at such moment of playing is nearer to his opponents' goal-line is out of play, and may not touch the ball himself, nor in any way whatever interfere with an opponent, or with the play, until the ball has been again played, unless there are at such moment of playing at least two of his opponents nearer their own goal-line. A player is not out of play when the ball is kicked off from goal, when a corner-kick or a throw-in is taken, when the ball has been last played by an opponent, or when he himself is within his own half of the field of play at the moment the ball is played by any player of the same side.

7.—When the ball is played behind the goal-line by a player of the opposite side, it shall be kicked off by any one of the players behind whose goal-line it went, within that half of the goal area nearest the point where the ball left the field of play; but, if played behind by any one of the side whose goal-line it is, a player of the opposite side shall kick it from within one yard of the nearest corner flag-staff and the kicker shall not again play the ball until it has been played by another player, In either case an opponent shall not be allowed within ten yards of the ball until it is kicked off.

Goal-kick.

Corner-kick.

8.—The goal-keeper may within his own penalty area use his hands, but shall not carry the ball. The goal-keeper shall not be charged except when he is holding the ball, or obstructing an opponent, or when he has passed outside the goal area. The goal-keeper may be changed during the game, but notice of such change must first be given to the Referee.

Goal-keeper handling

Charging goal-keeper.

Goal-keeper may be changed.

9.—Neither tripping, kicking, striking, nor jumping at a player shall be allowed. A player (the goal-keeper, within his own penalty area, excepted) shall not intentionally handle the ball. A player shall not use his hands to hold or push an opponent. Charging is permissible, but it must not be violent nor dangerous. A player shall not be charged from behind unless he is intentionally obstructing an opponent.

Tripping, &amp;c.

Hands. Holding. Pushing.

Charging.

Charging behind.

10.—When a free kick has been awarded, the kicker's opponents shall not approach within ten yards of the ball until the kick is taken, unless they are standing on their own goal-line. The ball must at least be rolled over before it shall be considered played—i.e. it must make a complete circuit or travel the distance of its circumference.

Free kick.

The kicker shall not play the ball a second time until it has been played by another player. The kick-off (except as provided by Law 2), corner-kick and goal-kick shall be free kicks within the meaning of this law.

Goal may be scored from free kick.

11.—A goal may be scored direct from a corner-kick, and if a free-kick is awarded because of any infringement of Law 9 a goal may be scored against the offending side direct from such free-kick, but not from any other free-kick.

Bars, studs, &c.

12.—A player shall not wear any nails, except such as have their heads driven in flush with the leather, or metal plates or projections, or gutta percha, on his boots, or on his shin guards. If bars or studs on the soles or heels of the boots are used, they shall not project more than half an inch, and shall have all their fastenings driven in flush with the leather. Bars shall be transverse and flat, not less than half an inch in width, and shall extend from side to side of the boot. Studs shall be round in plan, not less than half an inch in diameter, and in no case conical or pointed. Any player whose boots are found not conforming with this Law shall be sent off the field of play and not allowed to return without first reporting to the Referee, who will satisfy himself that the boots are satisfactory. A player, having left the field of play through this or any other course, may only return when the ball has ceased to be in play, and must report to the Referee. The Referee shall, if required, examine the players' boots before the commencement of a match or during the interval.

Duties and powers of Referee.

13.—A Referee shall be appointed, whose duties shall be to enforce the Laws and decide all disputed points; and his decision on points of fact connected with the play shall be final, so far as the

result of the game is concerned. He shall also keep a record of the game, and act as timekeeper. In the event of any ungentlemanly behaviour on the part of any of the players, the offender or offenders shall be cautioned, and if any further offence is committed, or in case of violent conduct without any previous caution, the Referee shall order the offending player or players off the field of play, and shall transmit the name or names of such player or players to his or their National Association, who shall deal with the matter. The Referee shall allow for time wasted, lost through accident or other cause, suspend or terminate the game, whenever, by reason of darkness, interference by spectators, or other cause, he may deem necessary; but in all cases in which a game is so terminated he shall report the same to the Association under whose jurisdiction the game was played, who shall deal with the matter. The Referee shall award a free kick in any case in which he thinks the conduct of a player dangerous, or likely to prove dangerous, but not sufficiently so as to justify him in putting in force the greater powers vested in him. The power of the Referee extends to offences committed when the play has been temporarily suspended, and when the ball is out of play.

14.—Two Linesmen shall be appointed, whose duty (subject to the decision of the Referee) shall be to decide when the ball is out of play, and which side is entitled to the corner-kick, goal-kick, or throw-in; and to assist the Referee in carrying out the game in accordance with the Laws. In the event of any undue interference or improper conduct by a Linesman, the Referee shall have power to order him off the field of play and ap-

Duties and  
powers of  
Linesmen.

point a substitute, and report the circumstances to the National Association having jurisdiction over him, who shall deal with the matter.

Ball in play  
until deci-  
sion given.

15.—In the event of a supposed infringement of the Laws, the ball shall be in play until a decision has been given.

Re-starting  
the game  
after  
temporary  
suspension.

16.—In the event of any temporary suspension of play from any cause, the ball not having gone into touch or behind the goal-line, the Referee shall drop the ball where it was when play was suspended, and it shall be in play when it has touched the ground. If the ball goes into touch or behind the goal-line before it is played by a player, the Referee shall again drop it. The players on either side shall not play the ball until it has touched the ground. A free kick shall be given for an infringement of this Law.

Free kick.

17.—In the event of any infringement of Laws 6, 8, or 10, or of a player being sent off the field under Law 13, a free kick shall be awarded to the opposite side, from the place where the infringement occurred. In the event of any intentional infringement of Law 9 outside the penalty area, or by the attacking side within the penalty area, a free kick shall be awarded to the opposite side from the place where the infringement occurred. In the event of any intentional infringement of Law 9 by the defending side within the penalty area, the Referee shall award the opponents a penalty kick which shall be taken from the penalty kick mark under the following conditions:—All players, with the exception of the player taking the penalty kick and the opponents' goalkeeper, shall be within the field of play but outside the penalty area, and at least 10 yards from where the kick is being taken. The opponents' goal-

Penalty  
kick.

keeper must stand on his own goal-line until the ball is kicked. The ball must be kicked forward. The ball shall be in play when the kick is taken, and a goal may be scored from a penalty kick; but the ball shall not be again played by the kicker until it has been played by another player. If necessary, time of play shall be extended to admit of the penalty kick being taken. A free kick shall also be awarded to the opposite side if the ball is not kicked forward, or is played a second time by the player who takes the penalty kick until it has been played by another player. The Referee may refrain from putting the provisions of this Law into effect in cases where he is satisfied that by enforcing them he would be giving an advantage to the offending side. If when a penalty kick is taken the ball passes between the goal-posts, under the bar, the goal shall not be nullified by reason of any infringement by the defending side.

### DEFINITIONS OF TERMS

A **Place Kick** is a kick at the ball while it is on the ground in the centre of the field of play.

A **Free Kick** is a kick at the ball in any direction the player pleases, when it is lying on the ground.

A Place Kick, a Free Kick or a Penalty Kick must not be taken until the Referee has given a signal for the same.

**Carrying** by the goal-keeper is taking more than four steps while holding the ball, or bouncing it on the hand.

**Knocking On** is when a player strikes or propels the ball with his hands or arms.

**Handling and Tripping.**—Handling is intentionally playing the ball with the hand or arm, and Tripping is

intentionally throwing, or attempting to throw, an opponent by the use of the legs, or by stooping in front of or behind him.

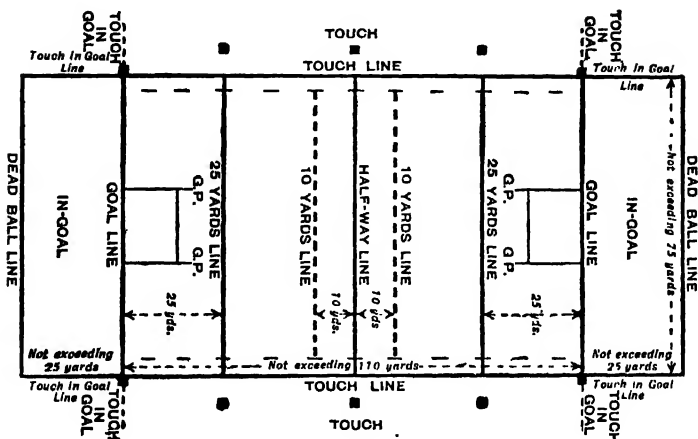
**Holding** includes the obstruction of a player by the hand or any part of the arm extended from the body.

**Touch** is that part of the ground on either side of the field of play.

# The Laws of the Game of Rugby Football

(By Permission of the Rugby Union)

## Law 1.—Plan of the Field.



PLAN OF THE FIELD

THE PLAN, including all words and figures thereon, is to take effect as part of these Laws.

THE TERMS appearing on the Plan are to bear their apparent meaning, and to be deemed part of the definitions as if separately included.

NOTES: ■ indicates post with flag.

Length and breadth of field to be as near to dimensions indicated as possible.

- - - These broken lines indicate 10 yards distance from the half-way line and 5 yards distance from the touch lines.

Goal dimensions—10 feet is taken from the ground to the top edge of the cross-bar, and 18 ft. 6 in. from inside to inside of the goal posts.

The upright must exceed 11 ft.

## Part I.—Definitions, and Glossary of Terms

Law 2.—The following terms have the meaning assigned to them, that is to say:

“ **Beyond** ” or “ **Behind** ” or “ **In front** ” of any position indicated implies “ with both feet ” except when unsuited to the context.



**Dead** means that the ball is for the time being out of play, an event that occurs when the Referee's whistle is blown, or as under:

After a tackle, after a touch-down, after a try has been scored, after an unsuccessful attempt to convert a try or after a goal has been kicked.

When, not being in the possession of a player, the ball touches a corner post, or touches or crosses a touch line, touch-in-goal line or dead ball line.

When the ball in a player's possession or a player carrying it touches a corner post, or touches a touch line, touch-in-goal line, dead ball line, or the ground beyond them.

When the ball or a player carrying it touches the Referee.

**Fair-catch** is a catch made direct from a kick, knock-on or throw forward by one of the opposing team. The catcher must claim the same by making a mark with his heel simultaneously with making the catch. A fair catch can be made in a player's own In-goal.

*Note.*—A fair-catch cannot be made otherwise than direct from the hand, arm or leg from the knee to the toe inclusive.

**Field-of-play.**—The field-of-play is the space as shown on the plan, bounded by, but not including, the Goal Lines and Touch Lines.

**Goal.**—A goal is obtained by kicking the ball over the opponents' cross bar from the field-of-play, by any place kick or drop kick except a kick-off or drop-out, without touching the ground or any player of either team. A goal is scored if the ball has crossed the bar, even though it may have been blown back afterwards, and whether it has touched the cross bar or either goal post or not.

**Grounding the ball.**—Grounding the ball is the act of a player touching the ball down on the ground with his hand or hands.

*Note.*—*Picking up the ball from the ground is not "grounding it".*



BASKET-BALL

Weight : 20-22 oz.  
Size : 30"-31" circ.



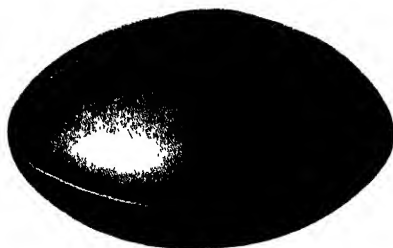
ASSOCIATION FOOTBALL OR NET BALL

Weight : 13-15 oz.  
Size : 27"-28" circ.



WATER POLO BALL

Weight : 14-16 oz.  
Size : 27"-28" circ.



RUGBY FOOTBALL

Weight : 13½-15 oz.  
Length : 11"-11½"  
Circ. long : 30"-31"  
Girth : 24"-25½"

A Water Polo Ball and Association Football are approximately of the same size, but in common practice the Association case is made to the minimum size, whereas a Water Polo Ball is invariably made a shade over minimum regulation size, and also has the additional feature of being constructed with a patent valve.

## BALLS: THEIR STANDARD WEIGHT AND SIZE—I

[By courtesy of Messrs. A. G. Spalding & Bros. (British) Ltd.]



**Kick.**—A kick is made by propelling the ball with the foot, or leg from the knee to the toe inclusive.

**Drop Kick.**—A drop kick is made by a player in possession of the ball letting it fall from the hand or hands to the ground and kicking it at the first rebound as it rises.

**Place Kick.**—A place kick is made by kicking the ball after it has been placed on the ground for that purpose.

**Punt.**—A punt is made by a player in possession of the ball letting it fall from the hand or hands and kicking it before it touches the ground.

**Drop-out.**—A drop-out is a drop kick taken by the defending team after a touch-down or after the ball has been in touch-in-goal or has touched or crossed the dead ball line.

**Free Kick.**—A free kick is a kick allowed for a fair-catch. It may be taken by a place kick, drop kick, or punt.

**Kick-off.**—Kick-off is a place kick from the centre of the half-way line, taken at the beginning of a match or on the resumption of play after the half-time interval, or after a goal or unconverted try.

**Penalty Kick.**—A penalty kick is a kick awarded to the non-offending team by reason of an infringement of the Laws by their opponents. It may be taken by a place kick, drop kick or punt.

**Knock-on.**—A knock-on occurs when the ball after striking the hand or arm of a player, travels in the direction of his opponents' dead ball line.

**Throw-forward.**—A throw-forward occurs when the ball is propelled by the hand or arm of a player in the direction of his opponents' dead ball line.

**Rebound.**—A rebound occurs when the ball after striking any part of a player except his hand, arm, or leg from the knee to the toe inclusive, travels in the direction of his opponents' dead ball line.

**Mark.**—The mark is the place at which a free kick or penalty kick is awarded.

**No-side.**—The end of a match.

**Off-Side** denotes that a player is in such a position that he is out of the Game, and that it is illegal for him to play the ball or interfere with an opponent.

**On-Side** denotes that a player is in the Game and not off-side.

**Scrummage.**—A scrummage, which can only take place in the field of play, is formed by one or more players from each team closing round the ball when it is on the ground, or by their closing up in readiness to allow the ball to be put on the ground between them.

**Tackle.**—A tackle occurs when the holder of the ball in the field-of-play is held by one or more players of the opposing team so that while he is so held there is a moment when he cannot pass or play the ball.

**Touch-down.**—A touch-down is obtained by the act of a defending player grounding the ball in his own in-goal.

**Try.**—A try is obtained by the act of an attacking player first grounding the ball in his opponents' In-goal.

## *Part II.—Preliminary*

### **Law 3.—Ground.**

All lines shown on the plan must be suitably marked out. The touch lines are in touch. The goal lines are in In-goal. The Touch-in-goal lines and corner posts are in Touch-in-goal. The goal posts are to be erected in the goal lines.

Any objection by the visiting team arising in connection with the subject matter of Laws 1 and 3 must be made before the first kick-off.

### **Law 4.—Ball.**

The ball shall be oval in shape and of the following description, as far as possible:

Length in line	..	..	..	11	to 11 $\frac{1}{4}$	in.
Circumference (end on)	..	..	..	30	to 31	in.
(in width)	..	..	..	24	to 25 $\frac{1}{2}$	in.
Weight	..	..	..	13 $\frac{1}{2}$	to 15	oz.

**Law 5.—Players' Dress.**

A player may not wear dangerous projections—buckles, rings, etc. Any studs on his boots must be of leather, circular, fastened by at least three nails and of the following dimensions, namely:

Maximum length (measured from sole)	..	..	..	3	$\frac{3}{4}$	in.
Minimum diameter at base	..	..	..	3	$\frac{3}{4}$	in.
„ „ at top	..	..	..	1	$\frac{1}{2}$	in.

**Law 6.—Appointment of Referee and Touch Judges.**

In all matches a Referee and two Touch Judges must be appointed or mutually agreed upon.

**Law 7.—Method of Scoring.**

A try	..	..	..	..	..	3	points
A goal from a try (in which case the try shall not count)	..	..	..	..	..	5	„
A goal from a free kick or penalty kick	..	..	..	..	..	3	„
A dropped goal otherwise obtained	..	..	..	..	..	4	„

**Law 8.—Time, etc.**

In International matches two periods of 40 minutes each shall be played; in other matches the duration of play shall be agreed upon by the respective teams, or if not agreed upon shall be fixed by the Referee. Play shall be divided into halves. At half-time there shall be an interval of not more than five minutes. A period not exceeding three minutes shall be allowed for any other permitted delay. At half-time the teams shall change over.

**Law 9.**—Before a match begins the captains shall toss for the right to kick-off or the choice of ends.

**Law 10.—Functions of Referee.**

The Referee is sole timekeeper and judge of fact.

He is sole judge of Law, subject to a right of appeal to this Union.

He is not entitled to contract out of the Laws of the Game by agreeing with both teams to vary or not to recognize any Law.

He must not give any instructions or directions to either team prior to a match.

He may, before arriving at a decision, consult the Touch Judges or either of them on any point of fact material to their functions, or with regard to time in the case of failure of his watch.

He may not consult with anyone else except with regard to time, and then only if the information supplied by the Touch Judges is insufficient.

He may allow extra time for delays.

He has power to stop a match before time has expired, if, in his opinion, the full time cannot be played.

In the case of his being unable to officiate during the whole period of a match, he shall have power to appoint a substitute to take his place, failing an agreement by the captains of the respective teams.

He cannot alter any decision when given.

It rests with him to impose penalties for irregularities, and to give all necessary directions within the Laws. He has full power to decide if any parts of a player's dress, including boots and projections thereon, are dangerous, and in that case must order such player to remove the same and not allow him to take further part in the match until after such removal.

He must not allow anyone but the players on to the playing enclosure during a match, except with his permission.

He must not allow any player to leave the playing enclosure without his permission, which should only be granted in special circumstances.

The Referee must carry a whistle. The whistle when blown stops the match for the time being. The Referee shall blow it only to indicate:

(a) A Fair catch (even though he has blown for a knock-on or throw-forward).

(b) Player hurt (as soon afterwards as the ball has become dead and subject to resumption of play in not more than three minutes).

(c) Danger, when continuation of play would be dangerous.

*Note.*—If the tackled player played in the proper spirit and at once fairly released the ball, very few cases of danger could arise, but by holding on for a short time danger may arise. In such cases a Referee should award a penalty.

(d) That the ball or player carrying it has touched him.

(e) Half-time or No-side, as soon as the ball has become dead, except as the result of a try, a penalty kick, or a free kick, when in each case he shall allow play to proceed until the ball next becomes dead.

(f) A goal.

(g) That the ball has gone into Touch-in-goal.

(h) A breach of Law, or irregularity of play, unless the non-offending team gain an advantage.

(i) That he is awarding a penalty.

(j) Foul play or misconduct.

(k) That a stoppage is necessary for any other reason.

The Referee shall not blow his whistle:

(l) Simply because a player is tackled.

(m) When an irregularity occurs from which the non-offending team gains an advantage. (Subject to Laws 21, 22, 23, 24 and 27.)

*Note.*—A Referee should see that an advantage (generally meaning "territorial advantage") is actually gained by the non-offending team, failing which, he should whistle for the offence. An opportunity of gaining an advantage is not sufficient.



In case of any dispute relative to a Try or a kick at goal where it is possible that an appeal may be made to this Union, the Referee shall allow the kick at goal, so that if the kick is successful, and the Union supports the appeal, the goal points may be added.

**Law 11.—Functions of Touch Judges.**

Each Touch Judge must carry a flag and remain in touch, one on each side of the ground, except when a kick at goal from a try, free kick or penalty kick is being taken, when both must assist the Referee by standing, one at or behind each of the goal posts of the defending team and signalling a goal by raising his flag. The Touch Judge must hold up his flag when and where the ball or the player carrying it has gone into touch, and indicate which team is entitled to bring the ball into play.

He must lower his flag immediately the ball has been thrown in by a player of the team entitled to do so, but if the ball is otherwise thrown in, or if the player throwing in the ball put either foot into the field of play, he must keep his flag raised, and the ball shall be thrown in again.

He must signal when the ball, or the player carrying it, has gone into Touch-in-goal.

Any decision of a Touch Judge may be over-ruled by the Referee.

A Touch Judge is under the control of the Referee, who has power to deal with him as a player under Law 34 (b).

*Part III.—The Play in Detail*

**Law 12.—Number of Players.**—A match shall be played by not more than fifteen players in each team. Any objection by either team in connexion with this Law may be made at any time, but it shall not affect any score previously obtained.

**Law 13.—Mode of Play.**—A match is started by a kick-off, after which any player who is on-side may, at any time, kick, pick up, or run with the ball, or tackle an opponent holding the ball, except that it may not be kicked by a tackled player who is lying on the ground, or be picked up or handled:

- (a) In a scrummage.
- (b) When it has been released after a tackle.
- (c) When it is on the ground after a player has been tackled.

The ball may be passed or knocked from one player to another provided it is not passed, knocked or thrown forward.

**Law 14.—Knock-on or throw-forward.**—A throw-in from touch is not a throw-forward; a rebound is not a knock-on.

If the ball is passed back, but, after alighting on the ground behind the place from which it was passed, it bounce forward, the pass is in order.

In the case of a throw-forward or a knock-on the ball shall be brought back to the place of infringement and a scrummage formed there, unless:

- (a) a Fair-catch has been allowed.
- (b) the opposing team gain an advantage.
- (c) in the opinion of the Referee such throw-forward or knock-on is wilful, when he shall award a penalty kick at the place of infringement.

This Law does not apply to a wilful knock-on or throw-forward into touch (*Law 28*).

**Law 15.—Scrummage.**

(a) In all cases when the Referee orders a scrummage, or one team exercises its right to claim a scrummage, the Referee shall award to the team which is not responsible for the stoppage of play the right of putting the ball into

the scrummage. In case of doubt, the Referee shall award such right to the team which is territorially on the defensive.

(b) In all cases when a scrummage is ordered between the 25 yards lines for an infringement or other cause within 10 yards of the touch-line, such scrummage shall take place 10 yards from the touch line on a line through the place where the incident occurred and parallel to the goal lines.

(c) The Referee may order the ball to be put into the scrummage on either side he may choose, but he should only exercise this option in special circumstances.

(d) It is illegal for more than three players of each team to form the front row of a scrummage before the ball is put in. Referees shall not inflict a penalty for this breach of the Law unless wilful or persistent, in which case it must be dealt with under Law 34 (c).

(e) In all cases when a scrummage is ordered or taken, no player shall, after the scrummage has been formed, wilfully add himself to the front row of the scrummage so as to form more than three in that row, until the ball has been put in.

*Note.—Referees should stop the dangerous practice of players forming down some distance apart and rushing together, and deal with it under Law 34 (a) (3).*

(f) The player putting the ball into a scrummage shall stand about three feet from the scrummage and with both hands from below the knee shall gently propel the ball along a line midway between and parallel to the lines of feet of the opposing front row forwards.

(g) The ball is not fairly in a scrummage until it has been put in straight, has touched the ground between the opposing players, and has passed both feet of a player of each team.

(h) The ball is not fairly in a scrummage if it pass straight through or if it enter a scrummage and is immediately kicked out at either side.

(i) No player shall put the ball unfairly into a scrummage, or the ball having come out, return it by hand or foot into a scrummage.

(j) The ball shall be put into a scrummage without delay, in accordance with (f) and (g).

*Note.*—Any delay in putting the ball into a scrummage caused by a player with the ball waiting for any of his team to join the scrummage must be treated as wilful waste of time.

(k) No player shall prevent the ball from getting fairly into a scrummage.

(l) No player in a scrummage shall raise a foot off the ground or advance either foot beyond the line of feet of his front row forwards until the ball is fairly in the scrummage, and the first three feet of the front row forwards of each team on the side on which the ball is being put in shall not be so raised or advanced until the ball has passed them.

(m) Except as provided for in Law 26 (b), no player shall handle the ball in a scrummage, or pick up the ball in a scrummage by hands or legs, or intentionally fall or kneel in a scrummage.

(n) No player lying on the ground shall interfere with the ball in any way while it is in a scrummage.

*Penalty.*—In the event of the infringement of any one of (e), (f), (i), (j), (k), (l), (m) or (n), a penalty kick shall be awarded at that place.

*Note.*—The Referee must insist on this Law being strictly enforced ; persistent infringement must be dealt with under Law 34 (c).

### Law 16.—Tackle.

(a) After a tackle the ball must be brought into play with a foot.

(b) When a player is tackled but not brought to the ground, he must immediately release the ball so that it falls to the ground between himself and his opponents' goal line.

(c) The tackled player, if lying on the ground, must **immediately** release the ball, roll away from it, and get up before playing it with his foot.

(d) No player shall prevent a tackled player from releasing the ball, or getting up after he has released it.

(e) No player shall pick up the ball, after a tackled player has released it, or when it is on the ground after a player has been tackled, until it has been played with a foot.

(f) No player lying on the ground after a tackle shall interfere with the ball in any way, until it has been played with a foot.

*Penalty.*—Penalty kick awarded at the place of infringement.

If a player carrying the ball is thrown or knocked over, but not tackled, he may nevertheless pass the ball or get up and continue his run, even though the ball has touched the ground.

*Note.*—If a player carrying the ball is grasped and brought to the ground by an opponent, but not sufficiently held to prevent his passing the ball, he may do so even though the ball has touched the ground.

If while being so held he can ground the ball in his opponents' In-goal, he may do so and score a try, even though the ball has touched the ground in the field of play.

If he is not sufficiently held to prevent him sliding into his opponents' In-goal with the ball in his possession and there grounding it, he shall be awarded a try.

If, however, while so held he comes to rest in the field-of-play with the ball beneath his body, he shall be considered as tackled.

**Law 17.—Off-side.**—A player is Off-side—

(a) If he enter a scrummage from his opponents' side.

(b) If while the ball is in a scrummage he, not being in the scrummage, **remain** with **either** foot in front of the ball.

(c) If when the ball is thrown in from touch he stand in front of a line at right angles to the touch line from the place whence the ball is thrown.

*Penalty.*—Penalty kick awarded at the place of infringement.

*Note.*—*This law merely applies to the case of a player, who is participating in the line-out. It is not intended that a player before throwing in the ball from touch should be obliged to wait until the players of his own team have returned to or behind the line-out.*

(d) If, in his own In-goal, he is in front of one of his own team who is taking a free kick or penalty kick from behind the goal line. Otherwise a player cannot be off-side in his own In-goal.

*Penalty.*—Scrummage five yards from the goal line opposite the mark.

(e) If the ball has been kicked or touched or is being carried by one of his own team behind him.

No off-side player shall play the ball or in any way obstruct an opponent, or approach or wilfully remain within 10 yards of an opponent waiting for the ball.

*Penalty.*—Penalty kick awarded at the place of infringement, or scrummage where the ball was last played by the offending team, at the option of the other team.

No player shall shout "all on side" or words to that effect when any member of his team is off-side.

*Penalty.*—Penalty kick awarded at the place of infringement, or scrummage where the ball was last played by the offending team, at the option of the other team.

If the ball or a player carrying it touch a player who is **accidentally** off-side, the Referee shall order a scrummage at the place where such off-side occurred.

**Law 18.—On-side.**—An "off-side" player becomes "on-side"—

(a) When an opponent carrying the ball has run five yards.

(b) When the ball has been kicked by an opponent.

(c) When an opponent has **intentionally** touched the ball, provided such opponent does not catch or gather it.

(d) When one of his own team has run in front of him either carrying the ball or after having kicked the ball when behind him. Such kicker must be in the field-of-play to put the off-side player on-side, though he is not debarred from previously following up in touch.

### **Law 19.—Charging and Obstruction.**

(a) No player running for the ball shall charge an opponent also running for the ball, except shoulder to shoulder. A player who is not running for the ball must not charge or obstruct an opponent not holding the ball.

(b) A player overtaking an opponent also running for the ball must not push him from behind, unless he is stooping to pick up the ball.

(c) No player shall hold an opponent who is not carrying the ball.

*Note.*—*Pulling any part of the clothing of an opponent should be dealt with as holding under this Law and under Law 34 (a) (2).*

(d) No player shall charge, push, or hold an opponent at the line-out on the ball being thrown in from touch.

(e) No player with the ball in his possession after it has come out from a scrummage shall attempt to force his way through his own forwards.

*Penalty.*—Penalty kick awarded at the place of infringement.

(f) A player not himself running for the ball must not wilfully charge or obstruct an opponent who has just kicked the ball.

*Penalty.*—The opposing team shall be awarded at their option a penalty kick at the place of infringement, *or* at the place where the ball alights. In the event of the ball alighting in touch the mark shall be at a place ten yards from

the touch line on a line parallel to the goal lines through the place where it crossed the touch line ; *or* in the event of the ball alighting in In-goal the mark shall be at a place ten yards from the goal line on a line parallel to the touch lines through the place where it crossed the goal line.

**Law 20.—Lying on the ball.**—A player lying on the ground with the ball in his possession must immediately get up or roll away from the ball.

**Penalty.**—Penalty kick awarded at the place of infringement.

**Law 21.—Kick-off.**

(a) A place kick must be taken; otherwise the ball shall be kicked off again.

(b) The ball must reach the 10 yards line; otherwise it shall be kicked off again *or* a scrummage formed at the centre, at the opponents' option. If it reach the 10 yards line and is then blown back, play shall continue.

(c) The kicker's team must all be behind the ball; otherwise a scrummage shall be formed at the centre.

(d) The opposing team must not stand within ten yards of the half-way line; otherwise the ball shall be kicked off again.

(e) The opposing team must not charge until the ball has been kicked; otherwise the ball shall be kicked off again.

(f) If the ball pitch in touch, the opposing team may accept the kick, have the ball kicked off again, or have a scrummage formed at the centre.

Law 10 (*m*) as to advantage does not apply in the event of any of the foregoing not being complied with.

**Law 22.—Drop-out.**

(a) A drop kick must be taken from within the 25 yards line; otherwise the ball shall be dropped out again.

(b) The opposing team must not charge over the 25



yards line; otherwise the ball shall be dropped out again.

(c) The ball must reach the 25 yards line; otherwise the opposing team may have it dropped out again *or* have a scrummage formed at the centre of the 25 yards line. If it reach the 25 yards line and is then blown back, play shall continue.

(d) If the ball pitch in touch, the opposing team may accept the kick, have the ball dropped out again, *or* have a scrummage formed at the centre of the 25 yards line.

(e) All the kicker's team must be behind the ball when kicked; otherwise the Referee shall order a scrummage at the centre of the 25 yards line.

Law 10 (*m*) as to advantage does not apply in the event of any of the foregoing not being complied with.

### Law 23.—Free Kick.

(a) A free kick must be taken at or behind the mark, on a line through the mark parallel to the touch lines; the kick must be taken by the player making the Fair-catch and the ball must reach a line through the mark parallel to the goal lines, unless first played by an opponent.

(b) In the case of a place kick, the ball must not be handled by the kicker after it has been placed on the ground.

(c) In every case the kicker's team, other than the placer for a place kick, must be behind the ball when the kick is taken, and may follow up. The opposing team may come up to, but not beyond, a line through the mark parallel to the goal lines, and may charge subject to the following conditions:

(1) In the case of a place kick, as soon as the ball has been placed on the ground.

(2) In the case of a drop kick or punt, as soon as the kicker begins his run or offers to kick, provided that if he then draws back with the ball still in his hands, they retire to the line of the mark.

Any gradual creeping up beyond the mark shall be considered as a charge.

*Penalty.*—

(i) For infringements by the kicker's team—a scrummage at the mark. (Subject to Law 17 (d).)

(ii) For infringements by the opposing team—charge disallowed; if the kick has been taken, the kicker shall be allowed the option of another kick under the original conditions without the charge.

If the kick is taken from behind a goal line the ball must cross that line, otherwise the kick must be retaken.

Law 10 (m) as to advantage does not apply in the event of any of the foregoing not being complied with.

*Note.*—*If a player who has made a fair catch is injured in so doing and is unable to take the kick within three minutes, the kick is void, and a scrummage shall be formed at the mark.*

#### Law 24.—Penalty Kick.

(a) A penalty kick must be taken at or behind the mark, on a line through the mark parallel to the touch lines, and the ball must reach a line through the mark parallel to the goal lines unless first played by an opponent. The kick may be taken by any player of the team and for a place kick the kicker may place the ball.

*Note.*—*If the infringement is in in-goal, a goal may be scored whether the ball reached the line through the mark parallel to the goal lines or not.*

(b) In every case the kicker's team, other than the placer for a place kick, must be behind the ball when the kick is taken and may follow up.

(c) All players of the opposing team must remain passive on or behind a line through the mark parallel to the goal lines, until the kick has been taken.

Players who are standing at or near the mark must not attempt to stop the ball in its flight.

*Note.*—“*Passive*” means that all players must remain standing with their hands by their sides and must not in any way attempt to put the kicker off his kick.

*Penalty.*—

(i) For infringements by the kicker's team—a scrummage at the mark. (Subject to Law 17 (d).)

(ii) For infringements by the opposing team—if the kick has been taken, the kicker shall have the option of another kick under the original conditions.

If the kick is taken from behind a goal line the ball must cross that line; otherwise the kick must be retaken.

Law 10 (m) as to advantage does not apply in the event of any of the foregoing not being complied with.

A scrummage may be taken at the mark by the non-offending team in lieu of a penalty kick.

#### **Law 25.—Place kick at Goal after a try.**

(a) The ball must be brought into the field-of-play, and be placed on the ground on a line parallel to the touch lines through the place where the try was obtained. Any player of the team may take the kick, but the ball must not be handled by the kicker after it has been placed on the ground.

(b) All the kicker's team, other than the placer, must be behind the ball when kicked.

(c) The opposing team must be behind the goal line until the ball has been placed on the ground for the kick when they may charge or jump with a view to touching the ball.

*Penalty.*—

(i) For infringements by the kicker's team—the kick shall be disallowed.

(ii) For infringements by the opposing team—the charge shall be disallowed; if the kick has been taken, the kicker shall be allowed the option of another kick under the original conditions without the charge.

**Under Laws 23 and 25:—**

When a player is placing the ball neither he nor the kicker shall wilfully do anything which may lead their opponents to charge before the ball has been placed on the ground; in the event of either doing so, the charge shall not be disallowed.

**Under Laws 23, 24, and 25:—**

A goal may be awarded if the ball, after being kicked, is illegally touched by any of the opposing team, if the Referee is of opinion that a goal would otherwise undoubtedly have been obtained.

**Law 26.—Try.** A try is scored in the following cases:

(a) If a player pass, knock, or kick the ball into his own In-goal and an opponent first ground it.

(b) If a team in a scrummage push the other team over the latter's goal line and first ground the ball in In-goal. If the defending team ground it, a Touch-down shall be awarded.

(c) If a player ground the ball in his opponents' In-goal and pick it up again, a try shall be awarded where it was first grounded.

The Referee shall award a try if, in his opinion, one would undoubtedly have been obtained but for the unfair play or unlawful interference of the defending team. Such try shall be awarded on a line parallel to the touch lines through the place where the ball was when the infringement occurred.

A try may be scored by a player who is in touch or in touch-in-goal provided he is not carrying the ball.

The Referee shall allow a touch-down when he is unable to decide which team first grounded the ball in In-goal.

**Law 27.—Touch.** The ball is in touch:

(a) When, not being in the possession of a player, it touches or crosses a touch line.

If the ball cross a touch line and is then blown back, it is in touch at the place where it first crossed the line.

(b) When the ball in a player's possession or a player carrying it touches a touch line or the ground beyond it.

A player may be in touch and yet play the ball with his foot if the ball is not in touch.

The ball must be brought into play by an opponent of the player whom it last touched in the field-of-play, unless such player carrying the ball is physically forced into touch by an opponent, in which case it shall be brought into play by the player so forced or by one of his team.

A player throwing the ball in from touch must have both feet in touch; otherwise the ball shall be thrown in again.

The ball must be brought into play at the place where it went into touch by one of the following methods:

(1) Throwing it into the field of play so as to alight at least five yards from and at right angles to the touch line, *or*

(2) Forming a scrummage ten yards from the place where it went into touch, at right angles to the touch lines.

If the ball when thrown in from touch does not alight as in (1), the opposing team shall bring the ball into play as in (2).

Law 10 (*m*) as to advantage does not apply in the event of (1) not being complied with.

**Law 28.—Wilful throwing, etc., into touch.** If a player wilfully pass, knock, or throw the ball into touch, the opposing team shall be awarded at their option a penalty kick *or* a scrummage:

(a) At right angles to the touch line ten yards from the place where the ball went into touch, *or*

(b) At the place where such pass, knock or throw occurred.

In the case of a penalty kick the place, whether under

(a) or (b), shall be taken as the mark. This Law does not over-ride the power of the Referee to allow a try under Law 26.

**Law 29.—Touch-in-goal.** The ball is in Touch-in-goal:

(a) When, not being in possession of a player, it touches a corner post, or touches or crosses a Touch-in-goal line.

(b) When the ball in a player's possession, or a player carrying it touches a corner post or touches a Touch-in-goal line or the ground beyond it.

The flag shall not be regarded as part of the corner-post.

**Law 30.—Ball, etc., touching Referee.** If the ball or a player carrying it touch the Referee in the field-of-play a scrummage shall be ordered at that place.

If the ball in a player's possession, or a player carrying it touches the Referee in that player's In-goal, a Touch-down shall be awarded; and if the ball, while in play in In-goal at either end, but not held by a player, touch the Referee, a Touch Judge, or a spectator, a Touch-down shall be awarded, provided that a Touch-down would otherwise have been obtained, or the ball would have gone dead; and if the issue is in doubt when the ball touches a spectator, a Touch-down shall be awarded the visiting team, provided they are the defending team.

If a player cross his opponents' goal line with the ball in his possession and, before grounding it, touch the Referee, a try shall be awarded at that place.

If the ball while in play in In-goal at either end, but not held by a player, touch the Referee, a Touch Judge, or spectator, a try shall be awarded at that place, provided an attacking player would otherwise have scored it; and if the issue is in doubt when the ball touches a spectator, a try shall be awarded at that place to the visiting team, provided they are the attacking team.

**Law 31.—Ball held in In-goal.** If the ball while in the

possession of a player in In-goal is fairly held by an opposing player before it is grounded, a scrummage shall be formed five yards from the goal line opposite the place where it was held.

**Law 32.—Taking ball over own goal line.** If a defending player wilfully kick, pass, knock or carry the ball back over his own goal line, and it is there made dead, except in the case where a try is obtained, the ball shall be brought back and a scrummage formed at the place from which it was kicked, passed, knocked or carried back. This Law covers heeling back or an intentional fumble whereby the ball goes into a player's own In-goal, provided it is made dead in each case.

**Law 33.—Infringements in In-goal, etc.** The Referee must disallow a try and award a Touch-down if in his opinion a try would undoubtedly not have been gained but for unfair play or unlawful interference on the part of the attacking team.

For infringements in In-goal not provided for, the penalty shall be:

- (a) For an offence by the attacking team—a Touch-down.
- (b) For an offence by the defending team—a scrummage five yards from the goal line opposite the place of infringement.

**Law 34.—Foul play, Misconduct.** The following are prohibited:

- (a) Foul play, including—
  - (1) wilful hacking, tripping, or striking.
  - (2) wilfully holding a player not in possession of the ball.
  - (3) illegal tackling, pushing, charging or obstructing.
- (b) Misconduct.

**Penalty.**—For (a) and (b).—The Referee shall award a

penalty kick at the place of infringement (subject to Law 19 (f)), and on the first offence shall either caution the player or order him off the playing enclosure. For the second offence he must order him off.

*Note.*—*The attention of Referees is drawn to this Law covering "obstruction" or "interference", which must be very sharply dealt with, as there is a tendency amongst players to risk a penalty kick in order to gain or save a try by unfair play.*

(c) Persistent infringement of the Laws.

*Penalty.*—The Referee must order the player off the playing enclosure.

If ordered off the player shall take no further part in the match in progress, and must be reported to this Union by the Referee. In International matches the report is to be made to the International Board.

**Law 35.—Waste of Time.** Waste of time caused intentionally by any player, or by a team, including the wilful infringement of any Law or Laws for which the penalty is only a scrummage, is illegal.

*Penalty.*—Penalty kick awarded at the place of infringement.

*Note.*—*When a penalty kick is awarded for infringements in throwing the ball in from touch, the mark for such kick shall be ten yards from the touch line on a line through the place of infringement parallel to the goal lines. Persistent infringements should be dealt with under Law 34 (c).*

**Law 36.—Irregularities not provided for.**

When a Law is broken or any irregularity of play not otherwise provided for occurs, and an advantage is gained therefrom by the opposing team, the Referee shall not blow his whistle but shall allow the game to continue; but if no advantage is gained by such team and if no other procedure is provided, the ball shall be taken back to the place where the breach of the Law or irregularity occurred and a scrummage formed there.



## Rules of Hockey—Men

*(By Permission of the International Hockey Board)*

### 1. Teams and Duration of Game.

(a) A game shall be played by two teams of not more than eleven players each. The usual constitution of a team is five forwards, three half-backs, two backs, and a goal-keeper.

(b) The duration of the game shall be two periods of thirty-five minutes each, unless otherwise agreed upon mutually by the respective captains. At half-time the teams shall change ends, and the interval shall not exceed five minutes.

### 2. Captains.

The captains shall:

(a) Toss for the choice of ends;

(b) Act as umpires, if there be no umpires, or delegate the duties of umpire to a member of their respective teams; and,

(c) Indicate the goal-keepers of their respective teams before starting the game and after any change of goal-keeper.

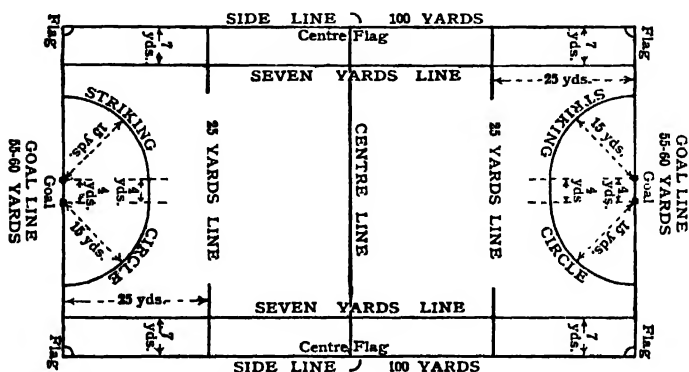
### 3. Ground.

(a) The ground shall be rectangular, 100 yards long and not more than sixty yards, nor less than fifty-five yards, wide. It shall be marked out with white lines in accordance with the plan on page 201. The longer boundary lines shall be called the side-lines, and the shorter boundary lines shall be called the goal-lines.

(b) Flag-posts shall be placed at each corner of the ground, and also at the centre and twenty-five yards lines, but one yard outside the side-lines.

#### 4. Goals, Posts, Etc.

(a) There shall be a goal at the centre of each goal-line and it shall consist of two perpendicular posts four yards apart, joined together by a horizontal cross-bar seven feet from the ground (inside measurements). The goal-posts shall not extend upwards above the cross-bar, nor the cross-bar sideways beyond the goal-posts. The goal-posts



The flag posts at each end of the centre line must be 1 yard outside the touch line. The 25 yards line must not be fully drawn, but only its extremities (7 yards only to be marked at each end). The plan for the women's game is the same as this, except that the seven yards lines are replaced by five yards lines.

and cross-bar shall be two inches wide and not more than three inches deep, and they shall have rectangular edges to the sides facing the field of play. Nets shall be attached firmly to the goal-posts, cross-bar and the ground behind the goal, at intervals of not more than six inches.

(b) Goal-boards, not exceeding eighteen inches high, shall be placed at the foot of the goal-nets, the shorter boards being at right angles to the goal-line.

(c) Flag-posts shall be not less than four feet high.

#### 5. Striking Circle.

In front of each goal shall be drawn a white line, four yards long and three inches wide, parallel to, and fifteen yards from, the goal-line. This line shall be continued each

way three inches wide, to meet the goal-line by quarter circles having the goal-posts as centres. The space enclosed by these lines and the goal-line, including the lines themselves, shall be called the striking circle (hereinafter referred to as the circle).

## 6. Ball.

(a) The cover of the regulation ball shall be of white leather, or of any other leather painted white. It shall be sewn in a manner similar to the cover of an ordinary cricket ball, or it may be seamless.

(b) The inner portion of the ball shall be composed of cork and twine, similar to that of an ordinary cricket ball.

(c) The weight of the ball shall be not more than five-and-three-quarter ounces and not less than five-and-a-half ounces.

(d) The circumference of the ball shall be not more than nine-and-a-quarter inches and not less than eight and thirteen-sixteenth inches.

(e) A ball of any other description may be used, as agreed upon mutually by the respective captains.












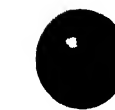




## 7. Sticks.

(a) The stick shall have a flat face on its left-hand side only.

(b) The head (i.e. the part below the top of the splice) shall not be edged with, nor have any insets or fittings of, hard wood or other substance, nor shall there be any sharp edges or dangerous splinters. The extremity shall not be cut square or pointed, but shall have rounded edges.

(c) The total weight of the stick shall not exceed twenty-eight ounces, and shall be of such a size (inclusive of any surgical binding) that it can be passed through a ring with an interior diameter of two inches.

*Penalty.*—Umpires shall forbid the use of any stick which does not comply with this Rule.

								
Lawn Bowl	Croquet	Equestrian Polo	Baseball	Hockey	Cricket	Lawn Tennis		
								
Lacrosse	Rounders	Stoolball	Lawn Bowl Jack	Billiards and Snooker	Eton and Rugby Fives	Golf	Squash	Table Tennis
BALL	BALL	WEIGHT	SIZE	BALL	BALL	WEIGHT		
Lawn Bowl.	Lawn Bowl.	3½ lb.	16½" circ.	Lawn Bowl Jack.	Lawn Bowl Jack.	.....	2½" diam. approx.	2½" diam.
Croquet.	Croquet.	15½-16½ oz.	3½" diam.	Billiards and Snooker.	Billiards and Snooker.	.....	2½" diam.	2½" diam.
Equestrian Po'o.	Equestrian Po'o.	4½-4 oz.	3½" diam.	Eton Fives.	Eton Fives.	1½-1½ oz.	1½-1½" diam.	1½-1½" diam.
Baseball.	Baseball.	5-5½ oz.	9-0½" circ.	Rugby Fives.	Rugby Fives.	1½-1½ oz.	1½" diam.	1½" diam.
Hockey.	Hockey.	5½-5½ oz.	8½-9" circ.	Golf.	Golf.	1½ oz.	1½" diam.	1½" diam.
Cricket.	Cricket.	5½-5½ oz.	8½-9" circ.	Squash.	Squash.	23 328-24 624 grammes.	1½-1½" diam.	1½-1½" diam.
Lawn Tennis.	Lawn Tennis.	2-2½ oz.	2½-2½" diam.	Bounce: when dropped from 100" on to a concrete floor the bounce must be between 36" and 38".				
Lacrosse.	Lacrosse.	4½-5 oz.	7½-8" circ.					
Rounders.	Rounders.	2½-3 oz.	7½-8" circ.					
Stoolball.	Stoolball.	2½-2½ oz.	7-7½" circ.	Table Tennis.	Table Tennis.	.....	4½-4½" diam.	4½-4½" diam.

# BALLS: THEIR STANDARD WEIGHT AND SIZE.—II

[By courtesy of Messrs A G Spalding & Bro. (British) Ltd.]



## 8. Boots, etc.

No player shall wear any dangerous material, such as spikes, or nails, etc.

*Penalty.*—Umpires shall forbid the wearing of boots, etc., which do not comply with this Rule.

## 9. Bully.

(a) To bully the ball, a player of each team shall stand squarely facing the side-lines, each with his own goal-line on his right. Each player shall tap first the ground between the ball and his own goal-line and then his opponent's stick over the ball three times alternately, after which one of these two players must play the ball with his stick before it is put into general play.

(b) All other players shall be nearer to their own goal-line than the ball until it is in play and none shall stand within five yards of the ball.

(c) To start the game, restart it after a goal is scored, and after half-time, a bully shall be played at the centre of the ground.

(d) Inside the circle, no bully shall be played within five yards of the goal-line.

*Penalty.*—For any breach of this Rule, the bully shall be played again.

## 10. General Details.

(a) The flat face of the stick only may be used for playing the ball and for making contact with an opponent's stick at a bully. No player shall take part in, nor interfere with the game unless he has his own stick in his hand.

(b) When striking at the ball, no part of the stick shall be raised above the shoulder, either at the beginning, or at the end, of a stroke, nor may a ball above the height of a player's shoulder be stopped in the air by any part of the stick; nor may a player, in the act of approaching the ball, raise any part of his stick above his shoulder.

(c) The ball shall not be undercut. The scoop stroke, which raises the ball, is permissible (except as specially provided for in Rule 13 (b)), but the umpire shall penalise this stroke if, in any particular instance, it be either dangerous in itself, or likely to lead to dangerous play. The ball may be hit whilst it is in the air, provided that the player does not contravene paragraph (b) of this Rule.

(d) The ball may be stopped in any manner (except as specially provided for in this Rule). If the ball be caught, it shall be released immediately to drop perpendicularly towards the ground. The hand or foot, if used for stopping the ball, shall be removed immediately. The foot or leg shall not be used to support the stick in order to resist an opponent.

(e) The ball shall not be picked up, nor kicked, thrown, carried or propelled, in any manner or direction, except with the stick.

(f) Hooking an opponent's stick shall be permissible, but only when the stick to be hooked is within striking distance of the ball, and this may only be done by placing the stick between the ground and the opponent's stick.

(g) A player shall not obstruct by running in between an opponent and the ball, nor shall he interpose himself or his stick, in any way as an obstruction to an opponent, nor attack from an opponent's left unless he touch the ball before he touch the stick or person of his opponent. There shall be no charging, kicking, shoving, tripping, or striking at an opponent or his stick, nor holding an opponent or his stick by any means whatsoever.

(h) A goal-keeper shall be allowed to kick the ball, but only whilst it is inside his own circle. He shall not be penalised if, in stopping a shot at goal, the ball does not drop perpendicularly, having, in the opinion of the umpire, merely rebounded off his open hand. In the event of his taking part in a penalty bully, these two privileges shall be denied him; but he may be permitted to remove his pads,

and extra time shall be allowed, if necessary, for their resumption.

(i) If the ball become lodged in the pads of a goal-keeper, or in the wearing apparel of any player, the umpire shall suspend the game and shall restart it by a bully on the spot where the incident occurred (subject to Rule 9 (d)).

(j) If the ball strike an umpire, it shall remain in play.

(k) Rough, or dangerous, play shall not be permitted, nor any behaviour which, in the opinion of the umpire, amounts to misconduct.

### *Penalties.*

#### *1. For any breach of this Rule:*

##### *(i) Outside the Circle.*

A free hit shall be awarded to the opposing team.

##### *(ii) Inside the Circle.*

(a) *By the attackers.* A free hit shall be awarded to the opposing team.

(b) *By the defenders.* A penalty corner, or a penalty bully, shall be awarded to the opposing team.

*2. For a simultaneous breach of this Rule by two opponents, inside or outside the circle.* The umpire shall order a bully to be played on the spot where the breach occurred (subject to Rule 9 (d)).

*3. For rough, or dangerous, play, or misconduct.* In addition to awarding the appropriate penalty, the umpire may also warn the offending player, or suspend him from further participation in the game.

## **11. Goal.**

(a) Except as specially provided for in Rule 18 (d), a goal is scored if the ball pass wholly over the goal-line between the goal-posts and under the cross-bar, the ball, whilst inside the circle, having been hit by, or having glanced off,



the stick of a player of the attacking team. It is immaterial if the ball subsequently touch, or be played by, one or more players of the defending team. If, during the game, the goal-posts and/or the cross-bar become displaced and the ball pass wholly over the goal-line at a point which, in the opinion of the umpire, is between where the goal-posts and/or under where the cross-bar, respectively, should have been, a goal is scored.

(b) The team scoring the greater number of goals shall be the winners.

## 12. Off-side.

(a) No player can, in any circumstances, be off-side when in his own half of the ground.

(b) Subject to paragraph (a), at the moment when the ball is hit, or rolled in, any other player of the same team as the striker, or roller-in, is in an off-side position unless:

- (i) There be at least three opponents nearer to their own goal-line; or,
- (ii) The striker, or roller-in, be nearer to the opponents' goal-line.

(c) A player who is in an off-side position shall not be penalised for off-side unless, in the opinion of the umpire, he is, by his position, gaining some advantage, or influencing the play of an opponent.

(d) A player who is in an off-side position shall not be put on-side by reason of the ball having touched, or glanced off, the stick or person of an opponent.

(e) Subject to paragraphs (c) and (d) a player in an off-side position shall be put on-side as soon as the ball has been definitely played by an opponent.

*Penalty. For any breach of this Rule:* A free hit shall be awarded to the opposing team.

*Note.* If the ball rebound off a goal-post or the cross-bar, it shall be deemed to be a direct pass.

### 13. Free Hit.

(a) Except as specially provided for in Rules 16 (a) and 17, a free hit shall be taken on the spot where the breach occurred, provided that no hit shall be taken within five yards of a goal-post.

(b) The ball shall be hit, or it may be pushed along the ground. The scoop stroke shall not be permissible in this instance.

(c) At the moment when a free hit is taken, the ball shall be motionless on the ground, and no other player of either team shall be within five yards of the ball. If the ball be not motionless, or if there be any other player within five yards of the ball, the free hit shall be taken again. If, however, in the opinion of the umpire, any player remain within five yards of the ball in order to gain time, he should not cause the hit to be delayed.

(d) When taking a free hit, if the striker miss the ball, he shall take the hit again, provided that he has not contravened Rule 10 (b).

(e) After taking a free hit, the striker shall not approach within playing distance of the ball, nor in any way participate in the game, until the ball has touched, or been played by, another player of either team.

#### *Penalty.*

*For any breach of this Rule:*

(i) *Outside the circle.*

A free hit shall be awarded to the opposing team.

(ii) *Inside the circle.*

A penalty corner shall be awarded to the opposing team.

### 14. Roll-in.

(a) If the ball pass wholly over the side-line, it shall be rolled (and not bounced or thrown) into play by hand along the ground in any direction, from the point where it crossed

the side-line, by a player of the team opposed to the player who last touched the ball.

(b) The ball shall be rolled in at once, but the roller-in shall stand outside the field of play and have his hands, feet and stick behind the side-line, and he shall not approach within playing distance of the ball, nor in any way participate in the game, until the ball has touched, or been played by, another player of either team.

(c) All the other players of both teams shall be in the field of play and have their feet and sticks behind the seven-yards line. If, however, in the opinion of the umpire, any player of either team remain within the seven-yards line, or outside the side-line, in order to gain time, he should not cause the roll-in to be delayed. Players may cross the seven-yards line as soon as the ball leaves the hand of the roller-in.

*Penalty.*

*For any breach of this Rule:*

- (i) *By the roller-in.* The roll-in shall be awarded to the opposing team.
- (ii) *By any other player.* The roll-in shall be taken again (except as specially provided for in paragraph (c) of this Rule).

## 15. Behind.

(a) If the ball be sent over the goal-line by a player of the attacking team, or, in the opinion of the umpire, be sent *unintentionally* over the goal-line by a player of the defending team from a distance of twenty-five yards or more from the goal-line, the game shall be restarted by a bully at the nearer twenty-five yards line, on a spot exactly opposite to where it crossed the goal-line.

(b) If, in the opinion of the umpire, the ball be sent *unintentionally* over the goal-line by a player of the defending team from a distance of less than twenty-five yards from

the goal-line, a corner shall be awarded to the opposing team, unless a goal be scored.

(c) If, however, in the opinion of the umpire, the ball be sent *intentionally* over the goal-line by a player of the defending team from any part of the ground, a penalty corner shall be awarded to the opposing team, unless a goal be scored.

## 16. Corner.

(a) A player of the attacking team shall have a free hit from a spot on the defenders' goal-line, or on the side-line, within three yards of the corner flag-post nearer to the point where the ball crossed the goal-line.

(b) At the moment when the hit is taken, the defending team shall be outside the field of play and shall have both feet and sticks behind their own goal-line. The attacking team, except the player taking the hit, shall be in the field of play and have both feet and sticks outside the circle. If, before the ball be hit, a player of the defending team cross the goal-line, or a player of the attacking team enter the circle, the umpire may order the hit to be taken again.

(c) No shot at goal shall be made from a corner hit unless the ball first be stopped (not necessarily motionless) on the ground by a player of the attacking team, or touch the stick or person of a player of the defending team:

*Penalty.* For any breach of paragraph (c) of this Rule: A free hit shall be awarded to the opposing team.

## 17. Penalty Corner.

Rule 16 shall also apply to a penalty corner, except that the free hit may be taken from any spot on the defenders' goal-line on either side of the goal, but not within ten yards of a goal-post.

*Penalty.* As for Rule 16.

### 18. Penalty Bully.

(a) A penalty bully shall be awarded to the opposing team if, in the opinion of the umpire,

- (i) There has been an *intentional* breach of Rule 10 inside the circle, by a player of the defending team, to prevent a goal being scored; or,
- (ii) A goal would probably have been scored had an *unintentional* breach of Rule 10 inside the circle not occurred.

(b) The bully shall be played on a spot five yards in front of the centre of the goal-line, by the offending player, or any other player of the defending team if he has been incapacitated or suspended, and any player of the attacking team.

(c) Until the bully has been completed, all the other players of both teams shall remain outside the nearer twenty-five-yards line.

(d) If, when the ball is in play from a penalty bully, it pass wholly:

- (i) Over the goal-line between the goal-posts and under the cross-bar, off the stick of the attacker, or stick or person of the defender, a goal is scored; or
- (ii) Over any part of the goal-line which is within the circle, other than that between the goal-posts, off the stick or person of the defender, the bully shall be played again; or,
- (iii) Outside the circle in all other cases, the game shall be restarted by a bully at the centre of the nearer twenty-five-yards line.

(e) If, on the call of half-time, or time, a penalty bully be not completed, extra time shall be allowed for its completion.

*Penalties.*

1. *For any breach of any Rule (except Rule 9); and for an intentional breach of Rule 9, after a warning by the umpire:*

- (i) *By the attacker.* The game shall be restarted by a bully at the centre of the nearer twenty-five-yards line.
- (ii) *By the defender.* A goal shall be awarded to the opposing team.

2. *For a simultaneous breach of Rules 9 or 10 by both players.* The bully shall be played again.

**19. Umpires.**

(a) There shall be two umpires. Each umpire shall take one-half of the ground for the whole game. In addition, each shall take the whole of one side-line, but shall give corner decisions for his own half of the ground only.

(b) An umpire shall give his decisions without waiting for an appeal.

(c) An umpire shall only blow his whistle to:

- (i) Start and end each half of the game.
- (ii) Enforce a penalty, or to suspend the game for any other reason.
- (iii) Indicate, when necessary, that the ball has passed wholly over the goal-line, or side-line.
- (iv) Signal a goal.

(d) An umpire shall refrain from enforcing a penalty in cases where he is satisfied that, by enforcing it, he would be giving an advantage to the offending team.

(e) By mutual agreement, the time may be kept by one umpire throughout, or by each umpire for one half of, the game. The full or agreed time shall be allowed, after deducting all wastage for enforced stoppages, accidents, etc.

(f) If there be only one umpire, there should be two linesmen to give side-line decisions.

(g) The umpires and linesmen are debarred from coaching during a game.

(h) The umpires shall keep a written record of the goals as scored.

## **20. Accidents.**

(a) If a player, or an umpire, be temporarily incapacitated, the umpire, or second umpire, shall suspend the game. In either case, if a goal be scored before the game has been suspended, it shall be allowed if, in the opinion of the umpire, it would have been scored had the accident not occurred.

(b) When the game is resumed, it shall be restarted by a bully on a spot to be selected by the umpire (subject to Rule 9 (d) ).

## Rules of Hockey—Women

*(By Permission of the International Hockey Board)*

**1. Teams.**—A game of Hockey shall be played by two teams of eleven players. The orthodox constitution of a team is five forwards, three half-backs, two backs, and a goalkeeper, but this formation shall not be compulsory. The duration of the game shall be seventy minutes (unless otherwise agreed by the respective captains), half-time being called after thirty-five minutes' play, when the teams shall change ends.

**2. Captains.**—The captains shall (1) toss for choice of ends; (2) act as umpires, if there be no umpires, or delegate the duties of umpires to one member of their respective teams; and (3) indicate the goal-keepers for their respective teams before starting play, and after any change of goal-keeper.

**3. Ground.**—The ground shall be rectangular, 100 yards long and not more than 60 yards nor less than 55 yards wide. The ground shall be marked with white lines; the longer boundary lines to be called the side-lines, and the shorter boundary lines to be called the goal-lines. A flag-post shall be placed for the whole game on each corner, also at the centre of each side-line, one yard outside the line, and any other flag-posts must be a yard outside the line. All flag-posts must be at least 4 feet high. (See plan on page 201.)

**4. Goals, Posts, &c.**—A goal shall be in the centre of each goal-line, and shall consist of two posts 4 yards apart (inside measurement), joined together by a horizontal cross-bar 7 feet from the ground. The goal-posts shall not extend upward beyond the cross-bar, nor the cross-bar sideways beyond the goal-posts. The posts and cross-bars shall be 2 inches broad, and not more than 3 inches deep, and shall have rectangular edges to the sides



facing the field of play. Nets shall be attached to the posts, cross-bars, and to the ground behind the goals. Narrow boards may be placed round the foot of the goal-net.

**5. Striking Circle.**—In front of each goal shall be drawn a white line 4 yards long, parallel to, and 15 yards from, the goal-line. This line shall be continued each way to meet the goal-line by quarter circles having the goal-posts as centres. The space enclosed by these lines and the goal-lines, including the lines themselves, shall be called the striking circle.

**6. Ball.**—The ball shall be a leather cricket ball painted white or made of a white leather.

Umpires shall forbid the use of any other ball.

**7. Sticks.**—A stick shall have a flat face on its left-hand side only. The head of a stick (i.e. the part below the top of the splice) shall not be edged with, or have insets or fittings of hard wood, or of any other substance, nor shall there be any sharp edges or dangerous splinters. Each stick must be of such size that it can be passed through a 2-inch ring. An indiarubber ring, 4 inches in external diameter when on the stick, may be used, but, everything included, the total weight must not exceed 23 ounces. The extremity of the stick must not be cut square or pointed, but must have rounded edges.

Umpires shall prohibit play with a stick which does not comply with this rule.

**8. Boots, Hatpins, etc.**—No player shall wear a hard-brimmed hat, or hatpins; nor may she have any metal spikes or projecting nails in boots or shoes, nor wear anything that may be dangerous to other players. The skirt shall be at least 12 inches from the ground all round. Tunics shall be not less than 1 and not more than  $4\frac{1}{2}$  inches off the ground when the player kneels.

**9. Bully-off.**—The game shall be started by one player of each team together bullying the ball in the centre of the ground (and after each goal and half-time). To bully the

ball each player shall stand squarely facing the side-lines and shall strike the ground on her own side of the ball, and her opponent's stick over the ball three times alternately; after which one of these two players must strike the ball before it is in general play, but may not send it between her own feet. In all cases of bullying the two players who are bullying shall stand squarely facing the side-lines. Every other player shall be nearer to her own goal-line than the ball is, except in the case of a penalty-bully, and shall not stand within 3 yards of the players participating in the bully. An ordinary bully in the circle shall not be taken within 5 yards of the goal-line.

For any breach of this rule the bully shall be taken again.

**10. Goal.**—A goal is scored when the whole ball has passed entirely over the goal-line under the bar, the ball, whilst within the striking circle, having been hit by or glanced off the stick of an attacker. A goal is scored if the ball passes between the goal-posts after having been struck by or having glanced off the stick or person of a defender or defenders, provided that, whilst in the circle, it has been hit by or glanced off the stick of an attacker. Should the goal-posts or bar become displaced, and the ball pass at a point which, in the opinion of the umpire, is between where the posts or below where the bar should have been she shall give a goal.

**11. Off-side.**—A player is off-side if she is nearer her opponents' goal-line than the ball at the moment when the ball is hit or rolled-in by one of her own team; unless she is in her own half of the field, or unless there are three of her opponents nearer to their own goal-line than she is. She should not be penalized unless she is interfering with or obstructing another player, or gaining any advantage from having been in an off-side position.

For any breach of this rule the penalty shall be:

(a) *Inside the Circles.*—A free hit by one of the opposing team from any spot within the circle.

(b) *Outside the Circles*.—A free hit by one of the opposing team from the spot where the breach occurred.

**12. Fouls.**—A player shall not:

(a) Raise any part of her stick above her shoulder when striking at the ball, either at the beginning or at the end of the stroke.

(b) Play the ball with the rounded side of her stick.

(c) Undercut the ball.

(d) Strike, hit, hook, hold or interfere in any way with her opponent's stick.

(e) Pick up, push, or throw the ball with her hands, or use her hands on the ball except to stop it. The ball may be caught, but must be immediately released to fall perpendicularly.

(f) Use her feet or any part of her person except for stopping the ball. The ball may not be moved in any direction except with the stick. The foot, if used for stopping the ball, shall be taken away immediately.

(g) Hit or pass the ball between her feet.

(h) Trip, shove, push, charge, shin, strike at, or in any way personally handle her opponent.

(i) Obstruct by running in between her opponent and the ball, nor interpose herself in any way as an obstruction.

(j) Interfere in the game in any way unless her stick is in her hand.

(1) *Outside the Circles*.—For any breach the penalty shall be a free hit for one of the opposing team on the spot where the breach occurred.

(2) *Inside the Circles*.—(a) For any breach by the attacking team the penalty shall be a free hit for the defending team from any spot within the circle. (b) For any breach by the defending team the penalty shall be a 'penalty-corner' or a 'penalty-bully' (except in the case of 'ordinary sticks', when a 'penalty-corner' only shall be allowed). A 'penalty-bully' should be given for a wilful breach of a rule, or if a player strike at the ball with her stick above

her shoulder, or in any case when a goal most probably would have been scored but for the occurrence of the breach of the rule.

(3) *Inside or Outside the Circles*.—In the event of two players being simultaneously at fault, the umpire shall give a bully at the spot where the breach of rule occurred, subject to Rule 9.

**13. Free Hit.**—On the occasion of a free hit, no other player than the striker shall be within 5 yards of the spot where such a hit is made. Should, however, the umpire consider that a player is standing within 5 yards to delay the free hit, she shall not stop the game. After taking such hit the striker shall not play the ball again until it has been touched or hit by another player. The ball shall be stationary and must be hit or pushed, no other type of stroke being allowed. If the striker hit at but miss the ball, or if the ball be not stationary, the stroke shall be taken again by her, provided that she has not given 'sticks'.

If any player other than the striker be within 5 yards of the ball at the time of a free hit, or if the ball be not stationary, the umpire shall order the hit to be taken again, except as specially provided for in this rule.

For any other breach of this rule:

(1) *Inside the Circles*.—The umpire shall give a 'penalty-corner'.

(2) *Outside the Circles*.—The umpire shall give a free hit to one of the opposite team to the offender.

**14. Penalty-Bully.**—A penalty-bully shall be played by the offender, and by any player selected by the other team on the spot where the breach occurred. All other players shall be beyond the nearer 25-yards line in the field of play, and shall not cross such 25-yards line nor take any further part in the game until the penalty-bully is completed. If during the progress of a penalty-bully the ball goes over any part of the goal-line other than that between the goal-posts off the stick or person of the

offender, the penalty-bully shall be taken again; if the ball goes over the goal-line between the goal-posts, off the stick of the attacker or stick or person of the offender, a penalty-goal shall be awarded to the attacking team. In all other cases as soon as the ball has passed wholly over the goal-line (not between the goal-posts), or outside the striking circle, the game shall be re-started by a bully on the centre of the nearer 25-yards line.

(a) Breach of any rule by the offender (except Rule 9). The attacking team shall be awarded a penalty-goal, which shall be of the same value as an ordinary goal.

(b) Breach of any rule by the player selected by the attacking team (except Rule 9). The bully shall be considered over and the game restarted by a bully on the centre of the nearer 25-yards line.

(c) Simultaneous breach of any rule by both players. The bully shall be taken again.

(d) Interference by any other player. The bully shall be taken again.

**15. Roll-In.**—When a ball passes wholly over the side-line, it shall be rolled in along the ground into play by hand from the point where it crossed the side-line in any direction by one of the team opposite to that of the player who last touched it. The ball must not be bounced, and must touch the ground within one yard of the point where it crossed the side-line. Players may cross the 5-yards line immediately the ball leaves the hand of the roller-in. The ball may be rolled in at once, but no player shall stand (herself or her stick) within the 5-yards line, or outside the side-line; should, however, the umpire consider that a player is standing within the 5-yards line to delay the roll-in she shall not stop the game. The roller-in must have both feet and stick behind the side-line, and may only play the ball again after another player.

(a) Breach of the rule by the player who rolls in. The roll-in shall be taken by a player of the other team.

(b) Breach of the rule by any other player. The roll-in shall be taken again except as specially provided for in this rule.

**16. Behind.**—(a) If the ball is sent behind the goal-line by a player of the attacking team, or is unintentionally, in the umpire's opinion, sent behind the goal-line by one of the defending team who is beyond the 25-yards line, it shall be bullied on the 25-yards line at a spot opposite the place where it crossed the goal-line.

(b) If the ball glances off, or is, in the umpire's opinion, unintentionally sent behind the goal-line by any player of the defending team behind the 25-yards line, she (the umpire) shall give a corner to the attacking team.

(c) If, however, the ball is intentionally, in the umpire's opinion, sent behind the goal-line by any player of the defending team, the umpire shall give a penalty-corner to the attacking team.

**17. Corner.**—(a) A player of the attacking team shall have a hit from a point on the side or goal-line within 3 yards of the nearest corner flag, and at the moment of such hit the rest of the attacking team (their sticks and feet) shall be outside the circle in the field of play, and all the defending team (their sticks and feet) shall be behind their own goal-line.

No player shall stand within 5 yards of a striker when a corner hit is taken, and no player may shoot at goal unless the ball has been stopped (not necessarily motionless) on the ground by one of the attacking team, or has touched the person or stick of one of the defending team, before the last stroke of the attacking team. A player hitting a corner hit cannot play the ball again until it has been played by another player. On taking a corner hit, if the striker miss the ball she shall take the hit again provided she has not given sticks.

**Penalty-Corner.**—(b) The ruling shall be the same as for a 'corner', except that the ball shall be hit from a

point on the goal-line not less than 10 yards on either side of the goal, according to the choice of the attacking team.

In the case of the defenders crossing the goal-line, or the attackers entering the circle before the ball is hit, the corner hit shall be taken again.

For any breach of this rule by the attacking team the penalty shall be:

(a) *Inside the Circles*.—A free hit by one of the defending team from any spot within the circle.

(b) *Outside the Circles*.—A free hit by one of the defending team from the spot where the breach occurred.

**18. Umpires.**—Each umpire shall take half the ground for the whole game without changing ends, and shall umpire so that when facing the ground the goal in her half of the field shall be on her right. She shall also take one side-line and give decisions as to the roll-in (but not the corner hit) in both halves of the ground. The umpire shall allow (the elements permitting) the full or agreed time, neither more nor less, deducting all wastage, and keep a record of the game. In the event of a penalty-bully falling to be taken on the call of half-time or time, an umpire shall allow extra time until either a goal has been scored or the penalty-bully has been completed. Until a decision is given the ball is in play. If there be only one umpire there should be two linesmen to give decisions as to the ball passing over the side-lines, and as to where and by which team the ball shall be rolled in.

Umpires and linesmen are debarred from coaching during a game.

The umpire shall refrain from putting the provision of any rule into effect in cases where she is satisfied that by enforcing it she would be giving an advantage to the offending team.

The umpires shall give all decisions without waiting for an appeal.

**19. Rough Play and Misconduct.**—For rough play,

dangerous hitting, or misconduct, the umpire shall have a discretionary power to warn or penalize the offending player, or to suspend her from further participation in the game.

A free hit to the opposing team shall be awarded.

**20. Accidents.**—When a player is temporarily incapacitated the umpire shall suspend the game, noting time lost, which shall be added to the end of the half during which the accident occurred. When it is resumed the ball shall be bullied-off on a spot to be chosen by the umpire in whose half of the ground the player was hurt.



## The Laws of Cricket

*(By Permission of the Marylebone Cricket Club)*

1.—A match is played between two sides of eleven players each, unless otherwise agreed to; each side has two innings, taken alternately, except in the case provided for in Law 53. The choice of innings shall be decided by tossing.

2.—The score shall be reckoned by runs. A run is scored :

(1st)—So often as the batsmen, after a hit, or at any time while the ball is in play, shall have crossed, and made good their ground from end to end.

(2nd)—For penalties under Laws 16, 34, 41, and allowances under 44.

Any run or runs so scored shall be duly recorded by scorers appointed for the purpose.

The side which scores the greatest number of runs wins the match. No match is won unless played out or given up, except in the case provided in Law 45.

3.—Before the commencement of the match two umpires shall be appointed; one for each end.

4.—The ball shall weigh not less than five ounces and a half, nor more than five ounces and three-quarters. It shall measure not less than eight and thirteen-sixteenths inches, nor more than nine inches in circumference. At the beginning of each innings either side may demand a new ball.

5.—The bat shall not exceed four inches and one-quarter in the widest part; it shall not be more than thirty-eight inches in length.

6.—The wickets shall be pitched opposite and parallel to each other at a distance of twenty-two yards. Each wicket shall be not less than eight inches nor more than nine inches in width, and consist of three stumps, with

two bails upon the top. The stumps shall be of equal and of sufficient size to prevent the ball from passing through, not less than twenty-seven inches nor more than twenty-eight inches out of the ground. The bails shall be each not less than four inches nor more than four inches and a half in length, and when in position, on the top of the stumps, shall not project more than half an inch above them. The wickets shall not be changed during a match, unless the ground between them become unfit for play, and then only by consent of both sides.

7.—The bowling crease shall be in a line with the stumps; eight feet eight inches in length; the stumps in the centre; with a return crease at each end, at right angles behind the wicket.

8.—The popping crease shall be marked four feet from the wicket, parallel to it, and be deemed unlimited in length.

9.—The ground shall not be rolled, watered, covered, mown, or beaten during a match, except before the commencement of each innings and of each day's play, when, unless the In-Side object, the ground shall be swept and rolled for not more than seven minutes. This shall not prevent the batsman from beating the ground with his bat, nor the batsmen nor bowler from using sawdust in order to obtain a proper foothold.

10.—The ball must be bowled; if thrown or jerked either umpire shall call "no-ball".

11.—The bowler shall deliver the ball with one foot on the ground behind the bowling crease, and within the return crease, otherwise the umpire shall call "no-ball".

12.—If the bowler shall bowl the ball so high over or so wide of the wicket, that in the opinion of the umpire, it is not within reach of the striker, the umpire shall call "wide-ball".

13.—The ball shall be bowled in overs of six balls from each wicket alternately. When six balls have been bowled,

and the ball is finally settled in the bowler's or wicket-keeper's hands, the umpire shall call "over". Neither a "no-ball" nor "wide ball" shall be reckoned as one of the "over".

14.—The bowler shall be allowed to change ends as often as he pleases, provided only that he does not bowl two overs consecutively in one innings.

15.—The bowler may require the batsman at the wicket from which he is bowling to stand on that side of it which he may direct.

16.—The striker may hit a "no-ball", and whatever runs result shall be added to his score: but he shall not be out from a "no-ball", unless he be run out or break Laws 26, 27, 29, 30. All runs made from a "no-ball", otherwise than from the bat, shall be scored "no-balls", and if no runs be made one run shall be added to that score. From a "wide ball", as many runs as are run shall be added to the score as "wide balls", and if no run be otherwise obtained one run shall be so added.

17.—If the ball, not having been called "wide" or "no-ball", pass the striker without touching his bat, or person, and any runs be obtained, the umpire shall call "bye"; but if the ball touch any part of the striker's person (hand excepted) and any run be obtained, the umpire shall call "leg bye", such runs to be scored "byes" and "leg byes" respectively.

18.—At the beginning of the match, and of each innings, the umpire at the bowler's wicket shall call "play"; from that time no trial ball shall be allowed to any bowler on the ground between the wickets, and when one of the batsmen is out, the use of the bat shall not be allowed to any person until the next batsman shall come in.

19.—A batsman shall be held to be "out of his ground", unless his bat in hand, or some part of his person be grounded within the line of the popping crease.

20.—The wicket shall be held to be "down", when

either of the bails is struck off, or if both bails be off, when a stump is struck out of the ground.

The striker is out—

21.—If the wicket be bowled down, even if the ball first touch the striker's bat or person;—"bowled".

22.—Or, if the ball, from a stroke of the bat or hand, but not the wrist, be held before it touch the ground although it be hugged to the body of the catcher;—"caught".

23.—Or, if in playing at the ball, provided it be not touched by the bat or hand, the striker be out of his ground, and the wicket be put down by the wicket-keeper with the ball, or with hand or arm with ball in hand;—"stumped".

24.—Or, if with part of his person he stops the ball, which in the opinion of the Umpire at the bowler's wicket, shall have been pitched in a straight line from it to the striker's wicket and would have hit it;—"leg before wicket".

25.—Or, if in playing at the ball he hit down his wicket with his bat or any part of his person or dress;—"hit wicket".

26.—Or, if under pretence of running, or otherwise, either of the batsmen wilfully prevent a ball from being caught;—"obstructing the field".

27.—Or, if the ball be struck or be stopped by any part of his person, and he wilfully strike it again, except it be done for the purpose of guarding his wicket, which he may do with his bat or any part of his person, except his hands;—"hit the ball twice".

Either batsman is out—

28.—If in running, or at any other time, when the ball is in play he be out of his ground, and his wicket be struck down by the ball after touching any fieldsman, or by the hand or arm, with ball in hand, of any fieldsman;—"run out". But the striker may not be out thus, unless the ball has touched the bat or hand, when, in playing at a no-ball

he be out of his ground and the wicket be put down by the wicket-keeper with the ball, or with hand or arm with ball in hand.

29.—Or, if he touch with his hands or take up the ball while in play unless at the request of the opposite side;—“handled the ball”.

30.—Or, if he wilfully obstruct any fieldsman;—“obstructing the field”.

31.—If the batsmen have crossed each other, he that runs for the wicket which is put down is out; if they have not crossed he that has left the wicket which is put down is out.

32.—The striker being caught no run shall be scored. A batsman being run out, that run which was being attempted shall not be scored.

33*a*.—A batsman being out from any cause, the ball shall be “dead”.

33*b*.—If the ball, whether struck with the bat or not, lodges in a batsman's clothing, the ball shall become “dead”.

34.—If a ball in play cannot be found or recovered, any fieldsman may call “lost ball”, when the ball shall be “dead”; six runs shall be added to the score; but if more than six runs have been run before “lost ball” has been called, as many runs as have been run shall be scored.

35.—After the ball shall have been finally settled in the wicket-keeper's or bowler's hand, it shall be “dead”; but when the bowler is about to deliver the ball, if the batsman at his wicket be out of his ground before actual delivery, the said bowler may run him out; but if the bowler throw at that wicket and any run result, it shall be scored “no-ball”.

36.—A batsman shall not retire from his wicket and return to it to complete his innings after another has been in, without the consent of the opposite side.

37.—A substitute shall be allowed to field or run be-



Top row. Three driving strokes.  
 Middle row: Playing back; Cutting to the off;  
 A leg-shot by Jack Hobbs.  
 Bottom (left): A shot to leg.  
 Bottom (right): Making a late cut through slips.

# CRICKET: SOME BATTING STROKES



tween wickets for any player, who may during the match be incapacitated from illness or injury, but for no other reason, except with the consent of the opposite side.

38.—In all cases where a substitute shall be allowed, the consent of the opposite side shall be obtained as to the person to act as substitute, and the place in the field which he shall take.

39.—In case any substitute shall be allowed to run between wickets, the striker may be run out if either he or his substitute be out of his ground. If the striker be out of his ground while the ball is in play, that wicket which he has left may be put down and the striker given out, although the other batsman may have made good the ground at that end, and the striker and his substitute at the other end.

40.—A batsman is liable to be out for any infringement of the Laws by his substitute.

41.—The fieldsman may stop the ball with any part of his person, but if he wilfully stop it otherwise, the ball shall be "dead", and five runs added to the score; whatever runs may have been made, five only shall be added.

42.—The wicket-keeper shall stand behind the wicket. If he shall take the ball for the purpose of stumping, before it has passed the wicket, or, if he shall incommode the striker by any noise, or motion, or if any part of his person be over or before the wicket, the striker shall not be out, excepting under Laws 26, 27, 28, 29 and 30.

43.—The umpires are the sole judges of fair or unfair play, of the fitness of the ground, the weather, and the light for play; all disputes shall be determined by them, and if they disagree the actual state of things shall continue.

44.—They shall pitch fair wickets, arrange boundaries where necessary, and the allowances to be made for them, and change ends after each side has had one innings.

45.—They shall allow two minutes for each striker to



come in, and ten minutes between each innings. When they shall call "play" the side refusing to play shall lose the match.

46.—They shall not order a batsman out unless appealed to by the other side.

47.—The umpire at the bowler's wicket shall be appealed to before the other umpire in all cases, except in those of stumping, hit wicket, run out at the striker's wicket, or arising out of Law 42, but in any case in which an umpire is unable to give a decision, he shall appeal to the other umpire whose decision shall be final.

48.—If either umpire be not satisfied of the absolute fairness of the delivery of any ball, he shall call "no-ball".

48a.—The umpire shall take especial care to call "no-ball" instantly upon delivery; "wide ball" as soon as it shall have passed the striker.

49.—If either batsman run a short run, the umpire shall call "one short" and the run shall not be scored.

50.—After the umpire has called "over" the ball is "dead", but an appeal may be made as to whether either batsman is out, such appeal however shall not be made after the delivery of the next ball, nor after any cessation of play.

51.—No umpire shall be allowed to bet.

52.—No umpire shall be changed during a match, unless with the consent of both sides, except in case of violation of Law 51; then either side may dismiss him.

53.—The side which bats first and leads by 150 runs (in Australia 200 runs) in a match of three days or more, or by 100 runs in a two days match, shall have the option of requiring the other side to follow their innings.

54.—The In-side may declare their innings at an end in a match of three days or more, at any time on the second day; in a two days match the captain of the batting side has power to declare his innings at a close at any time; but such declaration may not be made on the first day

later than 1 hour and 40 minutes before the hour agreed on for drawing stumps; in a one day match at any time.

55.—Where there is no play on the first day of a three day match Laws 53 and 54 shall apply as if the match were a two day match, and if in a three day match there is no play on the first two days, Law 54 and Law 1 “one day matches” shall apply as if the match were a one day match. Where there is no play on the first day of a two day match, Law 54 and Law 1 “one day matches” shall apply as if the match were a one day match.

## A Word About Training

In the first place, it is to be hoped for your own sakes that you do not smoke; it is very bad for you, and it is very much more likely to prevent you from becoming a man in the best sense of the word than it is likely to make you one before your time.

The things to consider when training are your muscles and your wind. Do not try to make yourself into a "strong man". You will require strength but you will require suppleness more, so if you practice short sprints to increase your speed, skipping to strengthen your legs, and some body-bending exercises to keep your back muscles in working order you will do very well.

The most important thing of all is your digestion, on which depends the amount of nourishment obtained by your body from the food you eat. Your digestive organs cannot speak to you and say "Stop". They rather remind me of a basket; if you put too much weight into a basket it cannot say "Stop!" but when you try to lift it the bottom falls out. On the same principle if you overtax your digestion by eating too much, you may not get any warning at the time but you will have very uncomfortable pains under your waistcoat when you try to run about. If you want to keep fit eat your food at meal-times, but don't eat between meals and don't eat too many sweets. If your team of boys sticks to some simple rules such as I have suggested they ought to keep very fit.

# SWIMMING

By SID. G. HEDGES

## A Start at Swimming

The thing you want most when starting to learn swimming is confidence. It seems so terribly certain that if you trust yourself to the water you will sink. Actually that isn't a bit true—if you really trust yourself to the water you will float. You can easily test it.

Go into the water where it is about two feet deep and roll about there for a minute or two just to get used to the water. Then we can begin.

Sit up on the bottom so that the water is around your chest, letting the arms float on the surface. Now gradually lean backwards until the head is right in the water. At the same time carry the arms round, taking care to keep them in the water, palms upward. By the time the ears are under the surface the arms will be stretched right beyond the head so that the thumbs can be hooked together. The head and arms will now be floating on the surface.

The next thing is to straighten out the body, this must be done very gradually. First the chest must be forced upward and then the middle of the body until, to your surprise, you will find yourself actually floating on the water, with only your heels remaining on the bottom.

No violent movement should be made, and breathing must be very gentle, then probably, especially if it be sea water, the feet themselves will gradually drift upwards.

That will be convincing proof of the body's buoyancy, and after it has been practised a dozen times, proper swimming may be started.

Having got so far on the back it is as well to go a little farther before starting the ordinary breast-stroke.

The easiest sort of back-stroke is with hands on hips and using the legs only. It can be started from this lying-in-the-water position. But before beginning, one thing must be clearly understood—in all back-swimming the body must be straight along the surface of the water, so that the ears are immersed and the stomach and chest awash. On no account must you “sit in the water”.

The kick consists of four parts:

*First.*—The legs must be drawn up, with the heels just touching. The knees must be pushed right apart so that they are flat in the water and do not jut above the surface.

*Second.*—The legs must be driven out straight, as widely apart as possible, thus the resistance of the soles of the feet against the water drives the body along head foremost.

*Third.*—The straight legs are swirled in together until they meet. This too drives the body along.

*Fourth.*—Both legs remain as they are while the body glides onward from the impetus of the two previous movements.

Every part of this kick must be big and deliberate. Little flurried actions are valueless.

This back-swimming should be persevered with until about fifty or a hundred yards can be swum by it, then breast-stroke may be studied.

Breast-stroke is the most useful method of swimming. It consists, of course, of two parts—leg and arm actions, and we will consider the legs first.

The best way to practise the kick is to hold on to some steps or a bank or rock, so that the legs can be forced to float up near the surface horizontally. The kick is precisely the same as described for back-stroke, except that it is the other way up. During part *four* the legs remain still; the knees are pressed widely apart—everything is just the same.

To practise the arms it is best to be in the water about shoulder-deep, but facing towards the shallow, this is so that when the movements are properly made, and the body as a result is drawn forward, you will not flounder out of your depth.

The arm-action can also be divided into four parts. It is helpful to count when practising.

On *one*—the hands are drawn up beneath the chin, just under the water. They should be back to back and their fingers pointing forward. Only the first fingers and the thumbs of the two hands should be touching. But each hand should be *cupped*, by holding its fingers together.

On *two*—the hands should be pushed forward until the arms are straight, about parallel with each other and with the surface. The palms of the hands should now be facing outwards.

At *three*—no movement is made.

On *four*—the arms are swept apart and round until they are in line with each other and with the shoulders.

This arm stroke should be practised until it can be performed smoothly and powerfully.

When arms and legs can work separately, the full stroke should be tried. The parts combine according to their numbers. It is best during early attempts to have a friend's assistance. He may keep one hand beneath your chest and another on your back and so keep you safe. But this full stroke should not be tried until its parts are thoroughly well known.

Usually, the beginner's chief defect is that he makes frantically fast and incomplete movements, and so does not long keep afloat.

You can only swim by taking plenty of time over each movement and making each complete.

Aim at constantly swimming a greater distance, and if you do this every day for a month your progress will be

surprising. No one has the least claim to be a swimmer until he can easily swim a half-mile.

When a fair ability has been gained with both breast and back swimming, treading-water should be mastered. This is a method of keeping afloat, in an upright position, with very little effort. Every good swimmer treads water as naturally as he stands still in the street.

One method is to work the legs vertically with ordinary breast-stroke kick. The arms are gently sculled or paddled backwards and forwards in front of the chest, or down by the sides.

Another way is to work the legs alternately with an action like that of running upstairs, or cycling. If it is desired to move forward the arms may be moved as in breast-stroke.

By this time you will be feeling quite at home in the water, and that is a very great step. You should be able to turn or change from back to breast or take a rest by treading water.

But still there is something else that marks you out for a novice—that is the way you enter the water. To climb timidly down steps or to wade tremblingly into shallow water is sure evidence of the beginner.

Diving then must be attempted. But it may be preceded by jumping in. Many boys jump into deep water carelessly, and without any thought of appearances or style, and this sort of splash should first be accomplished. One valuable lesson will be learned from it—how to begin swimming straight away without touching the bottom with your feet or rubbing the water out of your eyes.

After a few attempts you may try a proper jump. The arms may be folded. A jump is then taken and the body kept quite straight and upright, so that you drop cleanly into the water without bending a limb. This looks well from a good springboard where you can jump high into the air. As soon as the hips enter the water the legs should

spread apart and the knees bend so that you do not go down too deeply. Then, when the head is under, a couple of breast-stroke kicks will drive you to the surface again.

Real diving may now begin with what are known as *plain headers*—full instructions for diving are given on page 243.

Plain headers will not require very long practice.

With these mastered you will now have the appearance of being fairly competent in the water, but there is just one more step before your preliminary preparation is complete. This is the addition of an arm stroke to your back-swimming.

The over-arm back-stroke is splendidly powerful, and if regularly and thoughtfully practised gives excellent style and *watermanship*.

The kick I have already described at the beginning of this article.

The arm action consists of two parts. It begins with the arms down by the sides of the body. From here they are lifted out of the water and cross inwards until the hands meet—back to back, this is to ensure that they go over together. Then they are lifted and swung right over, backwards. As they near the water, beyond the head, they draw away from each other, and at the instant when they reach the water they are the width of the shoulders apart. At this point the palms of the hands are, of course, facing outwards. They enter the water without the slightest splash, led by the little fingers.

Immediately, they begin their big and powerful sweep right round to the sides of the body. Throughout this sweep the arms are never more than two or three inches below the surface of the water.

Legs and arms combine as follows:

The entire leg action takes place during the recovery of the arms and the preceding moment when the hands pause at the sides of the body. The arm stroke occurs while the



legs are straight and together. Thus there is a long *gliding pause* between strokes—this is a point often neglected.

After this back-swimming becomes familiar, the elements of swimming are learned and the marks of the raw beginner eliminated.

Proper study should then follow of the remainder of the six strokes—which are: breast-stroke, back-stroke, side-stroke, over-arm, trudgeon, and crawl. After or during this stage, life-saving should be practised. Then you will be ready to explore the vast realm of fancy and scientific swimming and the twin sphere of diving.

There are a few general precautions that should be observed by all bathers, the neglect of which causes great numbers of fatalities every year. It is quite easy to be sensible and safe.

You should never bathe sooner than two hours after taking food.

Never bathe in unknown water where there is any possibility of weeds, currents, or cold springs; and never bathe, except in shallow water, when you are quite alone.

Leave the water before you begin to get cold; if you stay in till you are very chilled then all the benefit of the bathe is lost.

Should your fingers go white and dead after a bathe, go to a doctor and ask his advice. Ask him also if you may bathe if you have ever had any serious illness.

Don't take foolish risks.

## Good Style in Swimming

Swimmers are numerous, but good swimmers are few.

One may be able to use all the six strokes; to dive from any ordinary height; to perform the methods of life-saving; to take part in water-polo—and yet not deserve to be called a good swimmer. It is not the speed at which one can sprint, or the boldness with which one tackles awkward dives which will admit to that high rank—the only question is, do you possess “ style ”.

Sometimes you see a swimmer fighting through the water with as much bluster, and commotion, and energy, as an old-fashioned paddle-steamer; and another may glide swiftly along the surface like a smoothly driven canoe. The second has style; the first has not.

How then can one acquire good style? Well, it is just a matter of persevering work.

If good swimming style is carefully divided up it will be found to consist of three parts—accuracy, confidence, and calm.

Any swimmer, by careful work, may quickly develop those three sides of ability.

### ACCURACY

It is not likely that all your swimming movements are made with perfect accuracy. Little faults are picked up whilst learning, or creep in unnoticed afterwards. The simplest way to overhaul your accomplishments is to take each stroke in turn and closely examine the way in which you perform it.

**Breast Stroke.**—The hands should never touch each other when they are pushed out to the front, but at the moment when they are fully extended they should be the width of the shoulders apart. During the sweep round they should not move at the same level, but should gradually

descend so that at the end of this movement the fingertips are at least six inches farther beneath the surface than at the beginning. Many swimmers continue this movement until the arms are quite in line with the shoulders—that is wrong, the drawing-up should begin before the shoulder line is reached. While the legs are being drawn beneath the body the ankles should be limp in order that the feet may trail in line with the shins and offer the least possible resistance to the water.

**Back Stroke.**—In a single-overarm stroke each hand should drive down deep beneath the surface—back-crawl is an example; in a double-overarm stroke the arms sweep round near the surface. The body must be quite horizontal, with ears immersed and stomach awash—only in back-crawl is it permitted to sink the hips slightly and raise the head. The gliding pause which comes after the sweeping together of the legs is frequently omitted. But this pause should occupy a longer time than the kick itself. During the pause the feet should be pointed; during the kick they should be square. In back-crawl the arm can relax still more fully in its recovery if the fingers are opened apart. For the crawl leg-thrash the feet should not break out of the water.

**Side Stroke.**—There must be no rolling in the stroke; many swimmers go over on to the breast each time that their upper arm reaches forward, simply because they push it too far forward. Stay “on even keel”. Take care that the lower arm performs its full quarter-circle, there is always a temptation for it to do less work than it ought, and to blur its three-part action into a poor little swirl. The legs must move gently as they open and vigorously as they close, and all the time they must remain as near to the surface as possible—six to nine inches is a good depth. Keep one ear, and even one eye, steadily immersed.

**Trudgeon.**—Do not attempt to perform a scissor kick with every arm action. The legs should open and close

in time with one arm only; during the other arm stroke they should trail limply, with pointed feet. The arms should never be carried *over* for their recovery, but always *round*—the incorrect way causes the body to roll. Rolling is bad, for it sinks the shoulders and prevents that smooth “planing” along the surface which is so valuable a feature of good trudgeon and crawl swimming. Each hand as it dips should drive well down beneath the body; many bad swimmers make an outward stroke, like the sweep round of the arm in breast stroke—this swerves the body to one side. Keep the chin steady on the water, but do not let the head sink at any part of the stroke.

**Crawl.**—Completely relaxed muscles during arm recovery is half the secret of good crawl swimming. Do not let your legs lose their rhythm; remember that it is they which set the timing of the stroke. Work your legs from the thighs and not from the knees. By turning the feet slightly inward you will be able to keep them fairly well pointed in line with the shins without getting that stiffness which so often spoils an otherwise good stroke. One breath must be taken for every complete two-arm action. In the latter half of each arm pull the elbow should begin to bend and rise in order that the forearm may continue to be upright, and so be able to exert a strong pull on the water right up till the moment of its lifting into the air.

**General Accuracy.**—There are some principles of swimming which apply equally to all strokes, and accuracy in observing them will have much to do with the quality of your style. For example—the more of your body there is immersed the more easily will you float. Yet many swimmers are greatly concerned about keeping their head and shoulders high in the air. As a result of this they have to use up a great deal of energy which is completely wasted—for it cannot then be used to help themselves forward. Watch every stroke therefore and see that only in necessary recovery movements, the arms are lifted clear. In crawl,

the head itself is sunk during one-half of the stroke.

In those styles of swimming in which breathing out is performed beneath the surface, remember to take in breath through the mouth and to force it out through the nose. It is usually an advantage to have a little breath remaining when the mouth clears the surface so that the spray just around the lips may be blown away.

In every sort of swimming keep the body flat as possible, so that it offers less resistance to progress. The slowest swimmers are they whose legs drop down deeply from the surface.

Make all propelling or supporting movements strong; but all recoveries with as little vigour as possible.

### CONFIDENCE

The surest way of increasing your confidence is to develop all-round ability by much varied swimming. Frequently try over all the swimming and diving methods and feats of which you have any knowledge.

Particularly practise long swims. These will give you stamina, and that has much to do with confidence. You should certainly not be satisfied until you can cover a half-mile with ease. If you are so practised that you scarcely ever get exhausted it is not likely that nervousness will ever bother you.

Diving is an excellent thing for giving steady nerves. Many swimmers neglect this twin art simply because they did not start it in their earliest days. If you are in this position you should begin to master the plain header immediately.

Rough-water swimming is also of great value in giving confidence—particularly swimming in a rough sea. Some swimmers are quite safe so long as nothing unexpected happens; but if a heap of water slaps over their head their nerve goes to pieces. The stylish swimmer is never the least disturbed by chance deluges, or collisions, or duck-

ings. Life-saving practice is especially useful in giving one this sort of confidence, particularly if it is done with a companion who really behaves with the frantic desperation of a drowning person. A rescuer's business is to keep the other person's head above water no matter what happens to his or her own—and you will find that regular hard work with release and rescue methods in deep water will make you able to put up with anything.

Finally, your confidence will never be complete till you feel quite at home beneath the water. For this reason you must do plenty of surface diving, but take care that you never strain yourself by attempting to stay underwater too long.

### CALM

The acquiring of "calm", the third part of good style, needs very careful and well-planned work. I suggest three things which, if given close attention, will put the finishing touches to your good style—leg-fluttering, deep dives, and bath-plunging.

**Leg-fluttering.**—A faultless back-swimming position is necessary before leg-fluttering can be satisfactorily performed. The legs are swirled up and down, alternately, as in back-crawl, but the arms remain still. On no account must the middle of the body be allowed to sag; it must remain close to the surface. The chest should bulge from the water; the chin be kept high; and the arms be stretched beyond the head, straight and parallel, with thumbs hooked and the palms of the hands upward. When the legs flutter the body is thus driven head foremost.

**Deep Dives.**—I do not mean by these, dives taken from great heights, but rather dives in which the body is allowed to go more deeply into the water than usual. The result of these long glides beneath the water will be increased limb control and steadiness. Be careful too to make the take-off in unhurried, calm fashion.

**Bath-plunging.**—Calm limb control comes also from this bath-plunging. It is not difficult to perform. Simply draw up your legs close to the surface, against the side of the bathing-pool, and, with a sudden spring, shoot your body forward face downwards, with arms stretched beyond the head; and glide smoothly with body flat along the surface until your impetus is gone.

### FINALLY

Practise all the things I have described with thoughtfulness, remembering too that good swimming is always beautiful swimming, and that every movement you make must itself be beautiful, and you will surely reach to the high distinction of being a good and stylish swimmer!

## How to Dive

If you wish to dive well you must be content to start at the beginning and to learn slowly.

The thing that chiefly makes the difficulty of diving is the first attempt—it is so unnerving to fall head-first. But when that is over progress should be steady and certain.

Sit on the steps at the side of the bathing-pool, with your feet on a step that is just beneath the surface. The water should be about four feet deep. Now lean your body forward, spreading your knees widely apart, and stretching your hands beyond your head. Your hands will be flat, palms downward, and with thumbs hooked together. The hands and arms thus act as a sort of cutwater for the head.



Preparing for a Plain Header

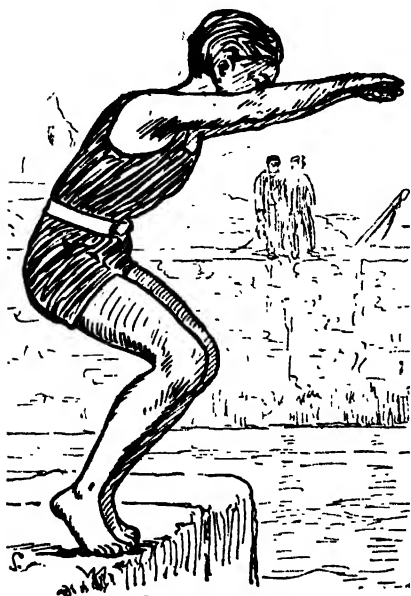
Gradually lean farther and farther forward—until at last you topple right over into the water. When that has been done and you are safely on your feet again you may congratulate yourself that the worst is over — your first attempt is passed! The way is now prepared for the **Plain Header**, which is the simplest and commonest dive.

Make just a few more tumbles in this same fashion, then try with the feet on a higher step, and then a higher.

Finally you will climb to a point about two feet above the water, and your real diving practice will begin. It will



be necessary now for you to stand instead of sit, and at first your head will seem a long way from the water, but that trouble will be forgotten if you make two or three "tumble-dives" with the body bent right forward again.



Spring from the balls of your feet

Then, when you are properly ready, stand upright on the edge of the bank or board, with your toes just lapping over the front stage. If this edge is slippery it will be advisable to stand on a towel. Swing your arms backwards and forwards by your sides, slowly, while you breathe deeply to fit your lungs for holding a good breath.

Having taken a final, full breath, swing the arms forward vigorously till they meet above the head and the thumbs hook together, with

hands flat and facing forwards. At the same time you will spring from the balls of your feet, and the impetus of your arm-swing will carry the top part of your body out over the water, so that you fall head-first, in a real header.

You may not enjoy this first dive. Possibly you may fall flat on the surface—which is rather an unpleasant surprise. This is a common experience, and through it many boys have given up diving before they have been really started. But it need not happen if you are very careful.

There are several remedies. If you have two friends available they may hold a towel stretched tight in front of your legs, below the knees, and at the moment you spring

into the air they may snatch your legs upward so that you are compelled to enter the water at a proper angle. Should no friends be at hand you must work a similar remedy yourself. As you stand ready to dive, just imagine that there is a rail fixed a couple of feet in front of you, at about the height of your knees. When you spring, therefore, you will aim at flinging the legs up so as to clear that rail—and as you clear it you will be sure of a good water-entry.

Afterwards, for the next dozen dives, concentrate all your attention on keeping the body straight until it is submerged.

You will find that there is a tendency of the legs to sag back at the knees—sometimes the heels will almost touch the thighs. This is a very bad fault, and one that must be corrected before any further progress can be made.

When the body is in the air every limb must be under control. The back should be hollowed; the head dropped between the arms, so that the biceps press against the ears; the feet pointed in line with the shins; and the fingers, like the legs, quite straight. Take care that the knees do not separate.

On entering the water open the eyes but do not disturb a limb until the whole body is immersed. Then, merely tilt the flattened hands upwards; raise the head—and you will glide to the surface.

This simple header should be practised continuously, from the same "take-off", until it can be performed faultlessly. After that you should make the same dive from all heights up to six or eight feet. Roughly speaking, a header taken from a height of more than eight feet is termed a *high dive*; while those below that standard are *plain headers*.

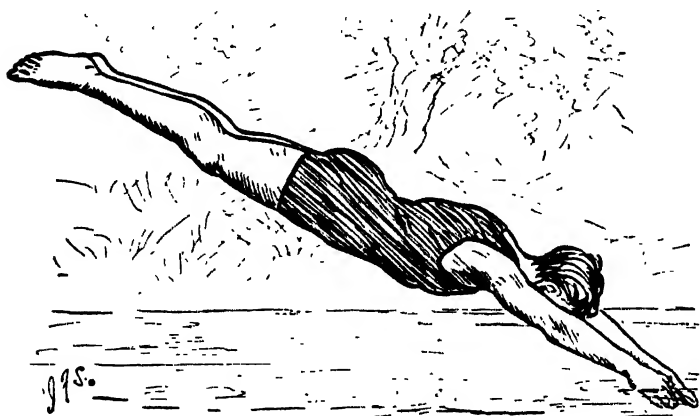
The next thing to be learned will be the *plunge*.

A **Plunge** is a plain header taken from a firm take-off of a height not exceeding two feet. The aim of the plunger is to glide as far as possible from the impetus of his dive.

A good diver should be able to cover forty feet fairly easily, provided the water is undisturbed.

The same spring is taken as for an ordinary header, but more energy must be put into it.

The hands should enter the water about eight or ten feet in front of the take-off, and the body should be at as flat an angle as possible—just sloped sufficiently to avoid



The Plunge

crashing. As in all dives there should be no splash caused, the body and feet entering the "hole" made by the hands.

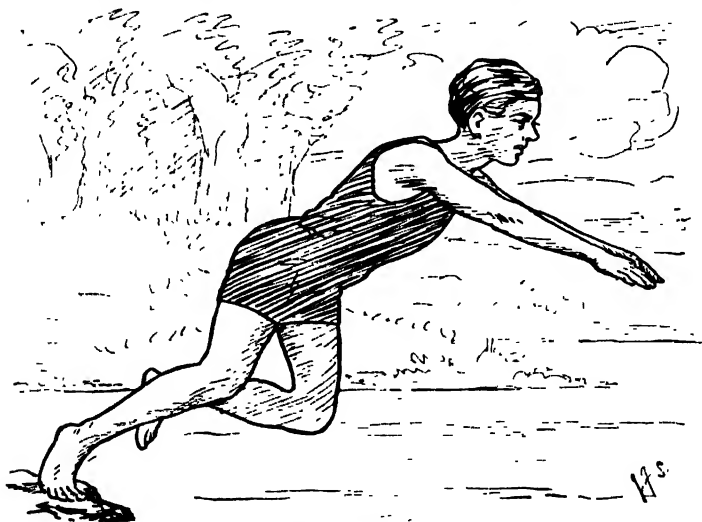
When you are beneath the water do not tilt up your hands or come to the surface sharply, for that would destroy your impetus. Instead, glide along flatly, keeping every limb in perfect line. If you have not gone more than about eighteen inches below the surface you will go forward at a good pace, and will have no difficulty in holding your breath until you have ceased to move. Remember not to attempt to stay under water for a longer time than is quite comfortable—to do so is exceedingly dangerous. Raise your head into the air at the first suggestion of lung strain.

**Running Headers** may now be learnt. They can be

performed from a bank, a low, rigid diving board, or a spring board.

A sharp run of about twenty-five feet is taken, and a leap made from the take-off so that the body enters the water in a plain header.

There are two ways of making a running header. The leap into the air can be made from a single foot, which-



A Running Header

ever happens to be in use at the moment: in this case the body will be straightened and the limbs adjusted while they are in the air. In the second way, which is to be preferred on the spring board, a jump is made on the take-off with both feet together, so that the limbs are already in their proper position when the dive is begun.

**High Diving** can now be attempted, providing that you can perform the three styles already described gracefully and well.

For the amateur diver a height of ten to fifteen feet is sufficient. Professionals often go from platforms sixty feet

above the surface—but only the very expert can do that in safety.

A rubber diving helmet should always be worn for high dives, and it is a good plan to have also a woollen sweater over one's costume; this will save any ill effects if you should chance to strike the water too flatly.

You should begin by making many headers from heights up to ten feet.

When you get to about eight feet above the water you will find that your methods have to be slightly changed. If you fling up your legs vigorously, as in low headers, you will most probably drop into the water quite vertically—or even fall over on to your back and crash in a most unpleasant and confusing fashion. It is this point that marks the beginning of high diving.

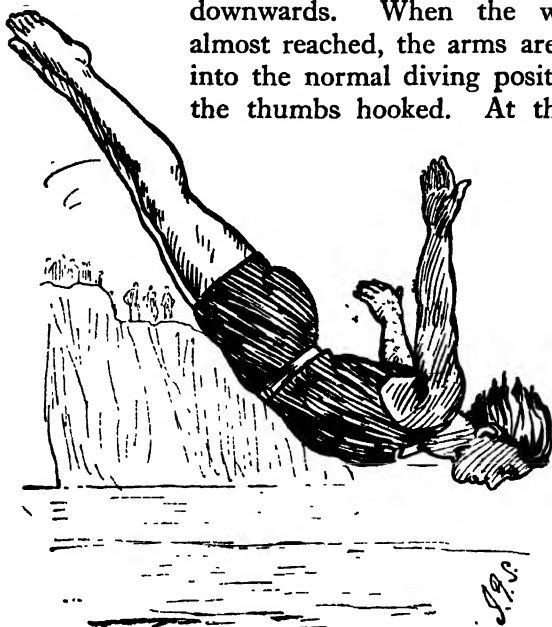
When you are standing on the ten-foot board you will make the ordinary arm swings, but the actual leap will be in an upwards direction, with the head held high. Then at the instant when you are highest in the air the head should be dropped between the arms, the body straightened—and you will fall towards the water at the proper angle. The arms, of course, will have been swung beyond the head at the commencement. High dives should only be made into deep water, not less than six feet—sixteen would be better. It often happens that the diver goes much more deeply than in low headers, and in order to get to the surface quickly it is advisable to make one or two breast-stroke kicks.

The **Swallow Dive** is the most beautiful and popular of all fancy dives. It is not particularly difficult, and can be learnt as soon as you have thoroughly mastered plain high diving—for all fancy dives are taken from high platforms.

Stand as for an ordinary header; then spring into the air. The arms, however, will not go beyond the head, but remain extended outwards in line with the shoulders, and

at right angles to the sides of the body. They will be pressed backwards slightly so as to fully open the chest.

The head will be kept high, and as the legs are straightened and the feet pointed the body will fall towards the water horizontally, with the palms of the hands downwards. When the water is almost reached, the arms are swung into the normal diving position and the thumbs hooked. At the same



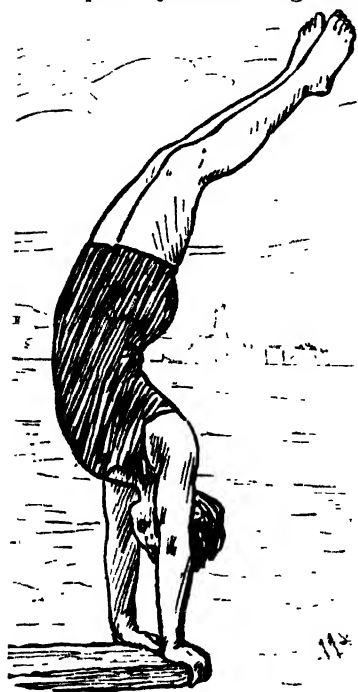
Swallow Dive

moment the head is dropped forward. These movements result in the body changing to a correct angle, so that the dive finishes like any other header.

The **Jack-knife Dive** position can be tested by bending forward, as you stand on the bank, until your fingers touch your ankles. Immediately after leaping from the take-off get into that same position, and fall towards the water still doubled up. Then, as in most fancy dives, when you are near the surface the body straightens into a header position and you enter the water normally.

A **Handspring Dive** is not very difficult but looks very attractive when well performed.

Grip the end of the board firmly with both hands, then slowly raise your legs into the air until your whole body is vertical, balanced on your hands. Prepare your lungs, then push yourself vigorously out from the board, at the



Plank Dive

same time releasing your grip. You will thus fall towards the water in a plain dive.

The **Plank Dive** follows well on the handspring. Balance your body similarly on your hands, but this time keep your arms rigid and do not release your grip so early. Instead, allow your body to swing over backwards, still keeping quite straight. When the feet are a foot or so below the hands let loose of the board, giving a slight push as you do so. You will thus drop into the water at a header angle, but feet first.

The **Butterfly Dive** is a slight variation of the handspring. It is begun in exactly similar manner, but the

limbs during the descent are spread into the form of a letter X, being brought together again at the last moment.

Many other dives can be made by adding somersaults, twists, and varied limb positions to those already described.

A boy who is ambitious to dive well should attend diving displays. That is the best way to study.

But any boy who masters all the feats I have described will have made a splendid start towards becoming an expert diver.

# SELF-DEFENCE

## Boxing for Youths

By FRED. G. SHAW, F.G.S.

The healthy exercise and the pleasure attending a friendly bout with the boxing-gloves have served to cement many a friendship, and have, so far as the author is concerned, blessed him with many happy recollections.

It is because the benefits which are derived from boxing are being recognized, and because the interest exhibited in boxing is increasing, that the time appears to be ripe for a practical and scientific consideration of the groundwork on which all boxing should be based, viz. foot work, hitting, and in-fighting.

Quite apart from the physical benefits arising from boxing, every boy should be taught how he may, should the necessity arise, best defend himself from attack, and best protect those weaker than himself.

The practice of boxing, therefore, might well become a part of the physical education of the young, and be recognized by the State as a healthy form of exercise tending to encourage national fitness.

The self-denial and restraint which are required when training the mind and the body for competitive boxing is conducive to health, to bodily fitness, and to endurance.

Assuming that the health and training of any two opponents are equal, although one may be endowed with more muscular strength, with superior stature, and with greater weight, if he be lacking in the science of attack and self-defence, in mental alertness and in quickness of action,



&c., possessed by the other, he will be relatively at a disadvantage when facing his opponent.

Any hasty resort to fisticuffs is to be strongly condemned. Wisdom will suggest that a person should never allow himself to entertain the idea of using his strength or his science in boxing in order to end a dispute or to silence an opponent. It is only when common sense and restraint have failed, and no other means of protection, or of maintaining peace with honour, be left, that forcible means should be considered or adopted.

### **Early Training in Boxing.**

Sparring with the gloves by youngsters of ten or upwards cannot be too highly commended. Boys should regard boxing exercise as a privilege, which must not be misused; and to this end a very careful supervision should be exercised, if possible, by someone in authority, to see that the odds of weight, age, and stamina are equalized, to check rough play, to inculcate restraint, and to encourage and instruct beginners.

The more boxing he gets as a boy, and the more the basis upon which all success in boxing is founded—foot work, glove work, and in-fighting—be encouraged, the better fitted will he become to conquer when the necessity for fighting becomes unavoidable.

It is advisable and of great importance to boys, when sparring, if they are taught to hit each other only on the shoulders or chest, and if this restriction be enforced, it is excellent training for boys of about equal height, weight, and stamina to spar without gloves, using fists only.

### **The First and Most Essential Exercise.**

In order to attain success in boxing, the beginner should first acquire as a habit a correct and scientific method of using his feet, and when this is acquired, he should then acquire the ability to use his hands.

This—the necessary foundation on which all boxing is or should be based—can be thoroughly mastered in one's own room, and with no other instruction than the advice which follows, a pair of boxing-gloves and a punching-ball, which latter should not swing, but be held in position both top and bottom by strong elastic bands.

### **The Swinging *v.* the Stationary Ball.**

The swinging ball does not possess any advantage over the stationary ball for developing the quick, clean, effective power of the boxer in leading from distance, while it certainly tends to cramp the ability of a boxer to deliver an unchecked series of straight right- and left-hand punches, which should make in-fighting by far the most effective armament a fighter can possess, and to the possession of which accomplishment the boxer should, after foot and hand work are mastered, certainly turn his attention.

The author feels convinced that the reasons for the remarkable absence of effective in-fighting in our modern boxing contests can be ascribed to over practice at the swing punching-ball.

When that quickness and accuracy of foot and hand movement, which will be acquired by the exercises herein suggested, have become habitual, and when training has imparted strength and improved the wind, i.e. the free regular expansion and contraction of the respiratory organs, the greater the practice in sparring and boxing, and the more diverse and frequent such experience, the better.

Judgment in selecting both the time and method of the attack when boxing, and in adopting the best method of defence, as well as in attaining the all-important ability of timing, can be acquired only when opposing another boxer. It follows, then, that after correct foot and hand work have been developed *as a habit*, the greater the num-

ber and variety of the boxing opponents who are met, the greater will be the perfection to which the boxer should attain.

### **Foot Movements educated by Suggestion.**

The following facts and instructions have been most fully considered and should be most carefully studied by the student.

The patience which the student gives to the education of each of the necessary foot and hand movements will be rewarded by the rapid acquisition of a skill and ability hitherto undreamed of in physical education.

Our physical movements are but the visible results of conscious, or subconscious, i.e. habitual, mental processes actuated by the will.

When desiring to make any entirely new movement into a habit, it is essential to discover the correct sequence of thought by which such a movement should be actuated.

The difficulty does not lie in the translation of such a new sequence of thought into muscular action, but in the analysis which must determine the correct suggestions which, when determined upon, must be enforced on the consideration.

The self-suggestions which are necessary in order to acquire rapidly a correct habit of making those foot and hand movements must be uttered aloud by the student to himself, because such oral suggestions are the most powerful agents by which we can call into action our brain centres of consideration. It is by the repeated consideration of such messages that the easiest and most rapid education of our habits of movement will be acquired.

The habitual movement of foot and hand will, when educated, spring into action as the possibility of an opening is recognized, or when such movements become advisable.

When actually boxing, the thinking powers of the boxer

should be employed, not in considering the manner in which he should make a step or launch a blow, which should have become habits, but rather for the purpose of discovering and counteracting the intention of his opponent, and in deceiving that opponent as to his own.

In other words, the habit of stepping and hitting to the best possible advantage should subconsciously follow the recognition of the opportunity to do so, and it is for this reason that the foot work and the methods of hitting with either hand should be acquired as habits, as a first step to successful boxing.

The position in which a boxer should face another should be one which not only provides every facility for immediate safety, but gives the ability to take every and instant advantage of an opening given to him by the opponent. As even the best boxers give such openings, the body should always be in an effective position, and the feet and hands should, if possible, be always ready for such a chance.

One superiority claimed by the German school of Fencing over the Italian and French schools is that the left foot of the German is not supposed to retreat behind a certain position, and the movements of the body are limited by the backward and forward play of the right foot only. While this forces the German swordsman to depend principally upon the steeliness of his wrist for safety, it gives him all the advantage of the immediate riposte, or time-thrust,<sup>1</sup> as the lunge of his opponent is successfully parried. In other schools of fencing, the body is frequently taken backward out of danger by a rapid use of both feet—thus to a large extent reducing the dependence which should rest on the wrist of the swordsman.

In boxing, for similar reasons, the head should not

<sup>1</sup> The time-thrust is, as is the counter in boxing, a thrust or a blow which is delivered while the opponent's lead is *being made*. The counter, or time-thrust, cannot be described as a *return*, which latter is an event which follows, but does not commence until after a lunge or a lead has failed.

necessarily be taken out of danger by a backward movement of the feet, or by a swerve backward as is so often suggested, but preferably by a slight step of the left foot to the right or left side, the blow of the opponent being thus allowed to pass harmlessly on one or other side of the head. In the position which is thus gained, an effective counter—a time-blow—can be administered to the head or body of the opponent with either the left or right hand respectively, before the forward momentum of his head and body has ceased.

When *safety alone* is concerned, the scientific movements of the feet when boxing are of greater importance than those made by the hands, and it must be remembered that the most effective boxing attacks can only be delivered when the foot work is perfect.

### **The Balance of the Body.**

The effective readiness of a boxer in attack or defence will depend upon the correct position of his body as the weight is transferred from foot to foot.

When no movement is contemplated, the weight of the body is generally sustained by both feet. In order to make any step with the foremost foot from such a position, the weight of the body should be momentarily transferred to the hindmost foot, and again retransferred as the step is accomplished.

Similarly the step backward with the hindmost foot is best effected by first transferring the weight to the foremost foot, and then retransferring it as the step is made.

Two results follow from these movements, both of which affect the boxer.

In the first place, a forward movement is given to the body which imparts additional force to any blow which may be delivered as the step forward is made. In the second place, the force of an opponent's blow is lessened when it is received as the backward step is being taken.

Practice will make the transference of the weight from one foot to the other so well-executed and so rapid as to be almost unnoticeable.

If it be possible, the balance and control of the entire body, when making the suggested foot movements, should have become habitual before it is advisable to advance within distance of, or to lead at, a scientific boxer.

It must be remembered that no two entirely new movements can be impelled by the brain at the same time, and therefore it is necessary, in order to make any new compound movement into a habit, to educate consecutively each brain centre which has to be employed. On the correct sequence of their education will depend the habitual mental process, which must, when so desired by the will, impel the wished-for muscular movement.

When educating a new mental sequence, advantage should be taken of those habits which form some contributory portion of the desired movement. Thus the action of stepping is a habit, but stepping to any definite spot—say to A—is not a habit, and in order to make this stepping to A into a habit, attention, i.e. the sight, has to be drawn more particularly to the spot A, when making the step, until the definite and exact “step to A” has become a habit. When the habit is formed the eye may be more usefully employed in watching the opponent.

The left foot is of the greatest importance in boxing, and should be the first to be educated.

### **The Feet Movements when Boxing.**

Assuming that it be possible for the student in boxing to obtain a stationary punching-ball, i.e. a suspended ball which does not swing, that he can obtain some convenient place to fix it, and that he can obtain a pair of boxing-gloves, he has then all the accessories which are necessary to make himself perfect in the use of his feet, and subsequently in the effectiveness of his blows.

**The Safety Step (Fig. 1).**

The punching-ball being properly suspended top and bottom with its centre about level with his chin, the student should take his position facing it, with his weight supported evenly on both feet, which should be placed about ten inches apart (Fig. 1), his heels level with one another,

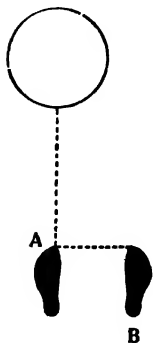


Fig. 1

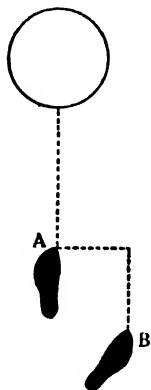


Fig. 2

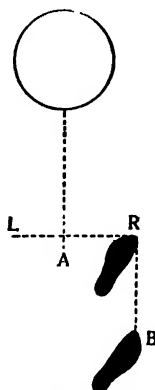


Fig. 3

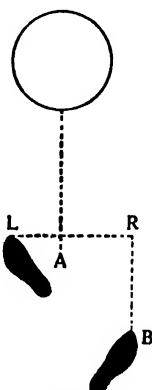


Fig. 4

the left foot pointing in the direction of the ball, and his shoulders—when he stands upright—at such a distance from the ball that the knuckles of both fists, when the arms are extended together, will touch the nearest part of the ball.

**Position of Feet (Fig. 2).**

A mark A should then be made on the floor, at the left toe, and another mark B two inches behind the right heel. Standing as in Position 1 (Fig. 1) a backward step should be taken with the right foot away from the ball, so that the right foot, as it touches the ground in its backward movement, is made to toe the second mark B.

The direction of this foot must no longer be parallel with the left foot, however. The heel should be inclined inward to the left at an angle of about 40 degrees (see



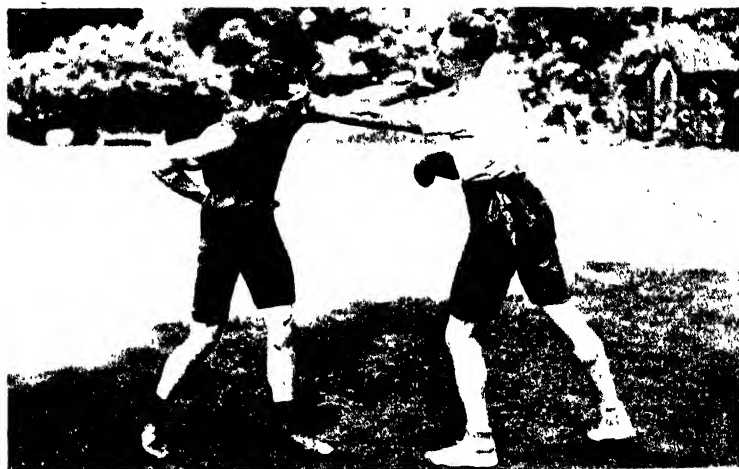
I



II



III



IV

BOXING





position of feet in Fig. 2 and in I on Plate). This position of the feet may be called Position No. 2, and it is the position of the feet which the author considers about the best that can be adopted, when engaging an opponent in the classical English method of boxing.

The student should accustom himself to stand with his feet in this position (see Plate) when addressing the punching-ball; the weight of the body should be evenly balanced, but supported more on the soles of the two feet than on the heels.

Two more chalk marks, R and L, should be made on the floor, one (R) eight inches to the right, and the other (L) six inches to the left hand of the mark A, and each of these marks some two or three inches nearer to the ball than A. (See Fig. 3).

### **The Safety Steps.**

The first and most important foot work has then to be practised and made into a habit: it is the side step to right and left. These may be called the safety steps (see II and III on Plate). In I on Plate, a fishing-rod will be noticed stuck vertically into the ground behind the boxer. The relative position of this rod and the boxer's head in II and III will show the reader how much the boxer's head has moved out of the plane of danger, to the right or left, when making the safety step.

The plane of danger is a term which the author applies to that vertical plane in which will travel the straight lead or counter by an opponent at the boxer's head.

### **Balance.**

The steps which have to be made with the left foot must be preceded by a transference of the weight of the body to the sole of the right foot.

The transference of the weight of the body from foot to foot when walking is habitual, and therefore made sub-consciously. The safety step, however, to a definite spot

—to be of value—has to become a definite action, performed in a definite manner, as a habit, and equally has the transference of the weight from one foot to the other to become a habit, preceding but associated with this step.

The repetition of the following self-suggestion, if uttered aloud, carefully considered, and acted upon, will result in the habitual transference of the weight to the right foot, as the preliminary to the safety step to R. The eye being directed to R, the self-suggestion is as follows:

“In order to make my safety step to R, I have first to transfer my weight to my right foot.”

This suggestion, uttered aloud, should be carried into effect by a very *slight* backward swerve of the body, which will result in a correct and effective balance of the body on the right foot, from which position of balance it will then be easy to make the safety step with the left to R.

### **The Safety Step to the Right (Fig. 3).**

The weight having to a certain extent been taken from the left foot, the following self-suggestion must now be made by the student aloud:

“I have to step to R with my left toe”, this suggestion being followed by a step taken with the left foot from A to R, and the retransference of the weight to the left foot.

When practising this safety step the hands should be kept hanging loosely by the sides, and the eyes should be directed to the mark R, for it must be borne in mind that this step has to be made correctly, the toe having to touch, but not cover, the mark R; the downward action of the eye will secure the balance of the body.

After taking this step to R a pause should be made to note:

1. If the attitude and poise of the head is perfect, and
2. By how much the head has been moved by this step out of the “plane of danger”.

The more the weight of the body is placed on the left foot, as this step is made (see II on Plate)—provided the distance of the step forward has not been exceeded—the farther will the head be carried out of the plane of danger. The distance to which the head will have been moved to the right will become apparent (see position of rod, Plate, II).

Following the correct accomplishment of this side step, the next suggestion should then be made and carried into effect:

“ I have to step back to A with my left toe ” (i.e. return to the original position No. 2).

In this backward step the weight has again to be momentarily sustained on the right foot. A slight backward swerve will effect this easily and naturally, an even proportion of the weight being again retransferred to the left foot as it reaches its original position A.

It must not be supposed that there is any difficulty in effecting these important changes of balance.

The transference of the weight, the step forward, and the blow act *apparently together*, for they soon become one of the most rapid habitual sequences it is possible to make, but—and this is a big but—in making them into a habit, both time and careful consideration are required.

These two oral suggestions, with their attendant alteration in balance and attendant foot movement, should be repeated and always well considered at short intervals, until the habit of making them as a compound movement, quickly and accurately, is acquired.

### **Axiom.**

Think slowly and carefully at first, in order to think and act quickly and accurately later on.

### **The Safety Step to the Left (Fig. 4).**

Having attained both quickness and balance in making the side step to R, and in the return to the original position at A, with the left foot, and being able to transfer the weight and poise of the body from one to the other without

losing the balance, the side step of the left foot to the left (L) can now be practised.

As the transference of the weight of the body from the left to the right foot, when stepping to R, has already been acquired and is becoming a habit, it is only necessary to make the alteration in balance by the same suggestion, uttered aloud as before. The suggestion, however, which has to follow is slightly different, viz.:

“ I have to step to the left (L) with my left toe ”.

(See Fig. 4, also III and IV on Plate.) The eyes being directed to L, this suggestion is followed by the safety step to that mark.

This suggestion has to be enforced and continued until the transfer of balance, and the habit of making this step accurately, are acquired.

Following each step to the left, the suggestion should then be made:

“ I have to step back to A with my left toe ”,

i.e. return to the original position No. 2, and this suggestion should be made and carried into effect as before, the backward swerve and movement of the body assisting the transference of the weight from one foot to the other.

Simple as these steps may appear to be, they are of paramount importance, and if they be correctly timed when boxing, will carry the head of the student either to the right or left hand of his opponent's lead, and will at the same time give a position which will enable him to launch his right or left-hand lead or counter with telling effect at any part of the head or body of his opponent. (See IV on Plate.)

### **The Punching-ball.**

The punching-ball will now have to receive a more vigorous share of attention, and the left-hand lead or counter educated in the following manner:

The eye must be kept on the centre of the ball, and the oral suggestion to one's self will have to be made as follows:

“ I have to hit the ball with my left fist ”.

As this suggestion is made, the safety step to the right should be taken and accompanied by a hit at the ball with the left hand, which, as it hangs from the shoulder, should be clenched, raised from the elbow, and then launched at the centre of the ball, now to be considered as representing the head of the opponent. The fist should be tightly clenched, the knuckles down, and the blow enforced by all the vim and determination possessed by the boxer. It is no good fooling with the matter, because the lead when boxing should not be made unless the boxer is confident of being able to get home, and to get home *effectually*.

We will assume that the safety step to the right *has correctly accompanied* the action of hitting the ball with the left hand, and it will therefore be to the continuance of this *hitting* suggestion that the consideration of the student must be applied, until this movement of the left hand is equally as perfect as the safety step, the object being to hit the ball with the left fist as the side step is made to the right, as quickly and forcibly as possible.

### The Eye and the Object.

In this and all other blows accompanying the safety step, the eye must be directed at the ball, i.e. the opponent, because the directive influences of the eye will thereby counteract any slight influences tending to divert the direction of the blow, which may follow that altered direction of the foot, which takes place as the safety step is made.

### The Body Blow.

If this practice is made at a dummy, i.e. an elongated punching-target, the upper portion of the dummy should be the first part aimed at, and, as this lead becomes a habit,

the attention can then be turned to hitting the lower part of the dummy, the only difference being that the blow should be made with a more downward action, the knuckles being upward. If no dummy is obtainable, the ball can be lowered for this practice.

When these important left-hand blows, which accompany the step of the left foot to the right, have become habits, the right-hand blow at the ball in its original position, which should accompany the safety step to the *left*, must be considered.

This step (Fig. 3) is made in order to allow the lead of the counter of the opponent at your head to graze your right ear, instead of hitting the head, or passing by the left ear, as with the step to the right.

As with the training of the foot and hand work when stepping to R, the first suggestion will be as to the transference of the balance of the body—followed by the suggestion:

“I have to step to L with my left toe”.

(See Fig. 3.) This step and the backward step to A having been accomplished, the right hand has to be educated in its blow at the ball by this suggestion:

“I have to hit the ball with my right fist”.

The right hand, which, when training the safety steps, should be hanging loosely by the sides, should now be clenched, raised from the elbow, and, with the knuckles downward, launched at the ball as the step is made to the left (L).<sup>1</sup>

After a continued repetition of the suggestions—“I have to”, &c.—has been enforced, and the two side steps, with their attendant blows to right and left, have been

<sup>1</sup>The object of raising the hand from the side when learning to make the left- or right-hand lead, is to acquire the habit of hitting with the arm in the vertical plane, i.e. with the elbow down. The general faulty tendency to hit with the elbow pointing outward, i.e. with the arm in the horizontal plane, may thus be avoided.

acquired, the outspoken suggestions can be shortened to "right" and "left", but no matter how quickly each step is made, constant attention must be paid to the position of the feet and the poise and balance of the body, which should accompany each step, the weight of the body resting in each case more on the left than on the right foot *as the safety step is concluded*. (See II, III, IV, on Plate.)

Practice for in-fighting should only be commenced when the ability to hit quickly with the right and left hand from a distance accompanies a desire to do so. Position No. 1 can then be again taken—with the toes parallel—and the ability to in-fight can be acquired by making a succession of right- and left-hand blows from the side, and delivered with the greatest possible speed and force at the ball, the weight of the body being supported respectively first by the left and then by the right foot as these blows are delivered, this alteration of balance lending the weight of the right- or left-hand side to the left- and right-hand blows. The feet should not—when thus practising at the ball—be moved, and each blow should be delivered from the side, straight from the shoulder.

Following a *successful* lead or counter with either hand when boxing, the opposite foot and side should be brought forward at once to lend weight to the blow from the other hand, which should then be instantly delivered. In practising with the ball, however, this step should not be taken, because—the ball being stationary—the subsequent blow would overreach its objective.

### Feinting.

A well-executed feint will be the most certain method of discovering the weakness or the strength of your opponent's defence.

By the suddenness of a rapid feint you may also learn something of his methods of attack, expose his weaknesses,



and discover openings which may give you success in your subsequent attack. In other words, feinting should be used just as much as a method by which to detect and expose your opponent's intentions as a means of camouflaging your own.

### **In-fighting.**

The author would impress on his readers the absolute necessity of becoming efficient in in-fighting. It is the most certain method of winning in boxing or fighting contests. From youth upwards the ability to give a lightning-like succession of right and left blows should be cultivated, each such blow having the weight of the body behind it, and delivered without intermission at the opponent's head and body.

### **In-fighting as the Secondary Offensive.**

All-important as may be the ability to in-fight, it must follow and be regarded as a secondary weapon of offence to effective leading and countering, for without the effect produced by the direct lead or the counter, in-fighting is seldom possible.

A boxer who can lead, or plant his counter effectively, can not only prevent his opponent from coming to clinching quarters, but is in the enviable position of being able to follow up his successful lead or counter by an immediate bout of in-fighting.

### **The Practice Necessary for In-fighting.**

Hitting a fixed ball—one which does not swing—is useful practice, for it teaches the boxer to measure his distance correctly and affords him useful practice in the advance of his foot, side, and shoulder when leading; but so long as the ball is thus fixed at a definite distance it will not assist him in learning to follow up a successful lead, by alternately advancing both feet in that proper succes-

sion which should take place when in-fighting. The swinging ball is even less useful when learning to in-fight.

In-fighting, therefore, can best be practised when the beginner is boxing, and it may be better for two boxers—in such practice—to confine the exercise to hitting at the shoulder and body.

It is only when driving an opponent before you that the best practice for in-fighting is obtainable; for, as each blow is given, the foot and the side of the body should spring forward, in unison with the arm which delivers each succeeding blow.

The very necessary consideration of training, sparring, shoulder movements, feinting, drawing an opponent, the health, together with the disadvantages of boring in, clinching, fouls, and the knock-out blow, cannot be included in the scope of this article, but they are fully dealt with in the author's larger work, *The Science of Self-Defence* (published, 1919, at 5 Marlborough Road, N.W. 8).

## Ju-Jitsu

By PERCY LONGHURST

Do you want to learn Ju-jitsu? Well, there is no harm in trying; and if you will take the necessary pains and can find another fellow as interested as yourself with whom to practise, you can do it.

But when I say *learn* ju-jitsu (the final "u" isn't sounded, by the way; and the strictly accurate name for the art is "judo", ju-jitsu including judo and a general system of physical training), I do not mean to become the sort of expert who, if the need arise, will take on half a dozen opponents all at once and handle them so rudely and efficiently that they—those who are able—will be quite anxious to quit his company just as rapidly as he will permit. I have actually seen this done.

Lots of silly claims have been made about this wonderful Japanese art of self-defence, which the Japs themselves term a war exercise; I am not going to repeat them. I am not going to tell you that if you practise the tricks I intend describing for ten minutes every day for a month, you'll become such an expert as is referred to above. You will not. In Japan, anything up to ten years isn't too long for a man to study the art before he reaches such perfection as entitles him to be included among the front rank teachers. And you will have other things to do and to learn to be able to find time to practise daily for ten years of your life.

But if you're keen, you can make yourself sufficiently familiar with some of the more simple ju-jitsu tricks, and with giving only a few months instead of years to the learning, that you'll be able to use them in an emergency with a neatness and thoroughness that will thoroughly astound and discomfit the other fellow, even if it should

happen that he's taller and heavier and bigger and stronger than yourself.

But you mustn't make the mistake of trying to master too many tricks, or the still more serious one of thinking that you are so perfectly master of a particular defence that, because you know it pretty well, there is no need to bother with it any more, and so you can get on to something a good deal more spectacular.

The most dangerous judo player is the chap who knows half a dozen tricks really well, not the one who has "learned" twenty—imperfectly.

The most difficult thing for the novice to master is that when an opponent exerts his strength against him, no matter whether in so simple a fashion as an ordinary pull forward or shove back, his business is not to exert *his* strength in resisting. To resist comes naturally; it is instinctive. When practising judo you have to do the very reverse.

Simple, but you won't get it at once.

Nearly all judo tricks—the good, useful ones—depend almost entirely on balance and leverage of some kind. Here is an easy example which you may try on anyone willing enough to experiment with you—and it doesn't matter if he's a six-footer and built in proportion.

Ask him to stand steady and strong and to hold out, say, his right arm, hand with palm uppermost. Ask him also not to resist. Remember it is just an experiment you are trying, so there is no need whatever to put a lot of vim into your actions.

*Don't* employ that vim. A schoolgirl to whom I was once engaged in imparting this trick forgot what I had been saying about avoiding any violent jerking and using only a slow, steady pressure. Result, my wrist was strained and swollen, so badly lamed that it was a couple of months before I had the full use of the hand without experiencing sharp pain. I blessed her!

You are standing in front of your "victim". Your feet ought to be in line, not too far apart, and all your body slack, yet ready for action. Catch the victim's open right hand with your left, your palm downwards, so that your fingers enclose (if possible) his thumb, the tips hooking round the back of his hand. Your thumb grips his hand from the inner side. At once your right hand comes up to strengthen the grip you've taken. Hold firmly, thumb



Fig. 1.—Hand Twist: Preliminary grip enclosing hand and wrist

pressing on the inside of his wrist—and the closer your hold to the base of the thumb the better.

As your hand takes its grip, step backwards and a little sideways with your left foot. Now begin a slow, outward twisting movement upon the captured arm. As you step away, you should pull the victim's arm straight; keep your own arms from bending, and elbows in to sides. Continue the twisting action, but slowly. If you were using this hand twist in real earnest, you would start with a sharp jerk and put all your strength into the twist, with the result that your assistant would finish up with the same sort of injury as the schoolgirl inflicted on me.

The effect of the twist, as you'll soon discover, is that the other fellow is drawn down sideways, presently to be thrown clean off his balance and brought—shouting, most likely—to the ground.

Maybe you'll be telling me that in a genuine struggle your opponent, to begin with, is not going to allow you

to take the necessary grip, and, secondly, that if you do happen to get it, he is going to stiffen his muscles and resist your twisting. And since that is so, it is no fair test that your practice opponent is required not to resist.

Right—so far. No opponent will let you get the grip if, expecting what you mean to do, he tries to prevent you; but you've to be quick enough to get it and continue with the twist before he realizes what your game really is. It's a matter of quickness. And as with all these judo grips you must get enough practice for you to acquire the rapidity of movement necessary. In boxing you get in a punch because you're a shade quicker than is your opponent with his guard; in wrestling you bring your opponent into a throwing position by the same means. And as for the victim's resistance being effective, let me tell you that the initial quick jerk is put in before he is able to tauten his arm muscles; after this the strain on the wrist becomes so painful that resistance is out of the question.

In learning judo, it must be that the willing victim should not resist whatever is being done to him. If he did resist, and so block the trick, the learner would never find it possible to learn how a trick is performed. In ordinary wrestling the instructor when taking on a pupil and showing him how a hold is made for bringing off a certain throw, naturally allows himself to remain passive while the learner tries to carry out the instructions he has received. Similarly with judo.

And remember this: though quickness is essential, accuracy is even more so. Get accuracy first, which means—go slowly. Quickness follows automatically with constant repetition. One without the other will result only in a muddled failure.

Here is another trick, a real throw, also finely illustrating the powerful effects of balance and leverage. You would make effective use of it in the case of an adversary taking a sudden grab at your jacket, his hands seizing both sides

of the coat collar. You don't grab him anywhere and try to shove him away, still less seize his wrists and try to jerk loose his grip. You make a series of movements, each one of which is important as it serves a certain purpose; and you must make them in the order as given.

First a little sideways step with your right foot so that your foot comes outside his left foot. As you do this, you also take hold—with your right hand above and at the outside of his left elbow. Grab his sleeve if you like; it is the placing of the grip that matters. Your left hand takes hold under his right elbow, so that the butt of the hand is just beneath the joint. A light hold is quite sufficient.

Now take a short backward step with your left foot. This movement exercises a slight pull on your assistant; his weight inclines forward. Then you press down with your right hand and push up with your left. Incline your body from the hips slightly to your own right. Your right elbow travels towards your own ribs. Continue the movement, which is very much as though you were holding a big wheel by its rim and turning it from left to right. The effect will be to bring the other fellow over sideways, to his left. He won't actually be off his balance, but his body will be bent and most of his weight will be on the outer side of his left foot. In other words, he'll be out of balance.

Most likely when he stepped in to grab your jacket collar he also advanced one foot. If so, it will be further to your advantage. If it were his left foot, you will proceed as follows.

Should it happen that he put forward his right foot (and you must give attention to this small detail), then your hands would have been reversed—right *under* his left elbow, left above, and your sideways movement would change from left to right.

Your opponent's shoulders being inclined over his left side, you swiftly bring up from behind your left leg; you

are balanced on your right leg, body slightly forward and inclining to your right. Left leg goes across opponent's left shin and is hooked behind. Meanwhile you are still exerting your hands in their wheel-turning movement. Put an extra bit of strength into it as your left leg hooks his left leg forward and a bit sideways—away to your left, that is. His leg is cut from beneath him; his already weak

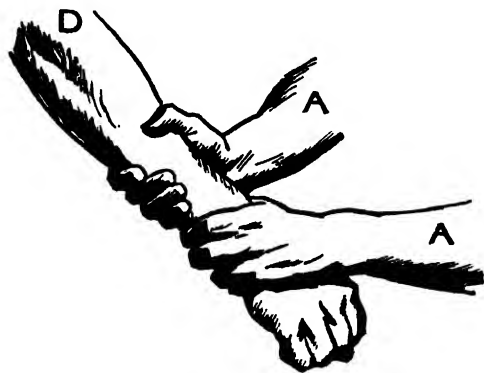


Fig. 2.—Arm Twist: Defender's hand is palm inwards. Attacker (A) has double grip of wrist, knuckles facing opposite directions

balance is hopelessly destroyed, and the hook combined with your arm work drops him more or less gently on the ground.

When you have mastered this extremely neat throw, and can time the leg hook nicely with the final strong twist with your hands, it will bring about a heavy fall.

Even when practising it is just as well to have something moderately soft to fall upon. A proper mat is not likely to be available; but a couple of enthusiasts (they should take it in turn about as attacker and defender, so that each will have the opportunity of learning) will do very well on a lawn or other decent bit of turf. But avoid asphalt, concrete, or rough gravel!

More than once I have been told that you "couldn't easily get hold of another fellow's hand in the way you've



shown us". Well, perhaps that is possible, though the objection would not apply to one whom long practice at judo had made expert in seeing and taking instant advantage of the opportunities unknowingly offered by the

antagonist. But here is a throw—the arm twist—against which the objection quoted can't apply.



Fig. 3—Another Arm Twist: Second Stage

Attacker is about to seize you by the throat, collar, or arm, using his right hand. This will not be clenched (not that this matters much), and the palm will certainly be turned inwards. Here is the opportunity for the judo person. Without wasting a second he brings forward both hands and takes a double-handed grip of the moving wrist. Look at fig. 2 to see kind of hold; it is a

simple, natural one. But don't let the hands be far apart, and both sets of knuckles should face outwards.

Holding firmly, swing the captured wrist upwards, high enough to allow you to pass under it. This you do by a forward step, right foot, a pivot towards your left, so that you pass beneath the arm, turning your back to adversary, so that both are looking in same direction.

But don't stop pivoting, not until you have made a com-

plete turn. This needs a circular swing with right leg, which leaves you facing opponent. Rather, if you've kept the required firm grip of the wrist, he won't be facing you; for so powerful is the leverage exerted upon his arm that he'll be bent almost double and will be staring at the floor, possibly with a pained expression.

What follows depends upon yourself. His palm is facing upwards, and you may keep it so, forcing him completely down. You may give his hand a sharp diagonal



Fig. 4.—One method of holding down. 'Take heel of raised foot in left hand, forepart in right hand, then force raised leg back upon and across lower leg.

thrust to the left, bending the arm and forcing it up the back. Once there, it is easily retained there, held by a one hand grip—and the position can be made very painful; and with the other gripping his coat collar at the nape of the neck, you can march him where you please.

Or you can continue with the arm twisting, sweeping it low down towards the ground, which will force the owner to subside there, *not* gracefully, but on his face.

And here is a simple judo trick for keeping down a man who has fallen into that position. Go quickly to his feet, lay one ankle across the other, grab forepart of the underneath foot, and bend both back towards the thighs. Keep firm pressure on the foot, pushing it towards his body, and where he is so he will stay. He can't release the foot; neither can he slip out the other and kick.

If it be adversary's left hand you catch with your double grip, then the forward step is with the left leg, and it is your left side which turns in under his arm.

When an opponent tries to take you by your coat collar, on no account try to prevent him. Knowing judo, you



Fig. 5.—Shoulder throw

are aware that he is letting himself in for all sorts of trouble; he doesn't. This act on his part will most probably be accompanied by a forward step with his left foot. If he shows any anxiety to push you still farther back, by all means let him have his way. Encourage him by stepping back.

But as you do so, take his right sleeve underneath the elbow in your left hand. Let your first step back be made with the left foot.

He will naturally respond by bringing his right foot

forward, which is what you are wanting. And before the foot is firmly on the ground, slightly turn your body to your left, raise your right foot and strike sharply with the back of your leg against the lower part of his forward leg. As you do so, give a downward tug with your left hand and throw your right hand to his left shoulder, close against the neck. He will go down, very much surprised by such treatment.

I have given you one sample of the kind of trouble awaiting the misguided person who begins an attempted assault upon one knowing judo by seizing his coat collar. Here is another.

The grip is usually taken with the knuckle part of the hand uppermost. If the right hand, it would naturally seize the left side of the collar. The judo person takes a short step back with his left foot, and at the same time his left hand makes fast to the assaulter's right coat sleeve, just below the elbow.

The backward step either makes the other fellow step forward or lean forward; also it causes the attacking arm to straighten. The step—not a long one—taken, the defender retreats no farther. As quickly as he can move he whirls his back round; taking care to turn *inside* assaulter's right arm, and with his back to him, bent somewhat forward, he next moves back his left foot. Simultaneously his right hand has caught the arm above the elbow. The assaulter's arm is therefore lying across his right shoulder, the back of which should be well into the armpit.

From this position there is possible a direct throw forward over the shoulder; or, should the judo person be much the shorter and this throw consequently not so easy, he will raise his right foot and strike the inside of it sharply against the attacker's right leg, on the outside, at the same time giving a vigorous forward and sideways tug. In either case a clean throw results. And it may be made hard enough to discourage the thrown one from further mischief.

The throat is a vulnerable point of attack, and judo teachers have evolved quite a useful number of counters against it. Most of the uninitiated find themselves helpless when seized by the throat, and resort to the perfectly useless pulling at the assailant's wrist or wrists in order to get

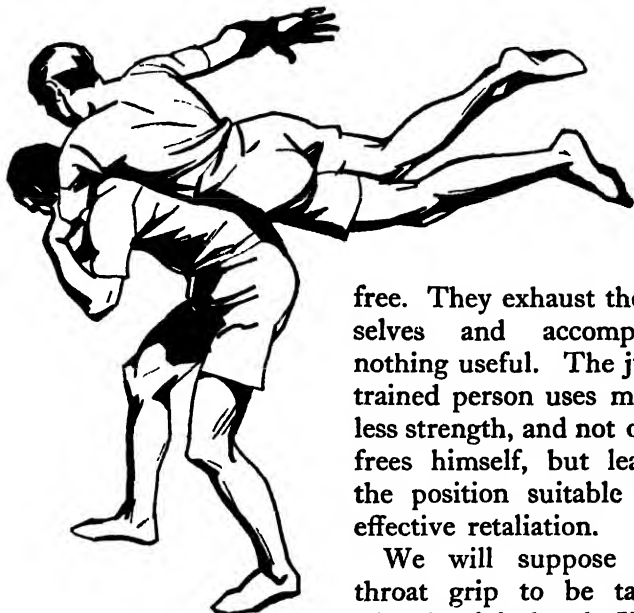


Fig. 6. — Combination of movement (with same holds) after getting free from a throat hold.

free. They exhaust themselves and accomplish nothing useful. The judo trained person uses much less strength, and not only frees himself, but leaves the position suitable for effective retaliation.

We will suppose the throat grip to be taken with the right hand. Your right hand will grasp it—an ordinary grip, thumb beneath, fingers across the back. Your left hand is slipped below adversary's elbow. Jerk upward with your left hand, while at the same instant turning head and body sharply to your right. Your throat is at once freed.

If you have not at once released your hands (which shouldn't be done), you can make your assailant feel very sorry for himself. Your left hand continues to force the elbow still farther to the right, and also downwards, while your grip of attacker's hand (don't let it slip to his wrist)

enables you to force it backward upon itself. The combination is very painful; and if you use your advantage without any stoppage or hesitation, assailant will find himself being forced to go face downwards to the floor.

As you will already have discovered, many of these judo tricks depend upon the forcing of hands, &c. "the wrong way". Such pressure produces pain; if put on very quickly and strongly and continued, severe injury may be produced. So don't forget, when trying out one of these tricks, to go to work slowly and gently. And the one who is undergoing the pressure should "sing out" when the discomfort becomes actual pain. Only by actually carrying through the movements may the operator learn how the tricks are performed, but he must work warily, with discretion; otherwise there will be damage done, and I can see a veto being placed on further experimenting with judo.

When the throat grip is made with both hands the before-mentioned trick is useless. Another, however, meets the occasion. The victim's right arm is brought up, and brought, bent, over the strangler's left arm, on which it rests, while the clenched hand is taken farther across so that the back is beneath attacker's right fore-arm. Palm of hand should be downwards so that the knuckles may rest on the butt of the left hand. Keep left elbow down.

By bearing down vigorously with the right elbow and pushing upwards with the left hand, so powerful a leverage is exerted upon assailant's fore-arms that his hands lose their grip. This "break" is of great value when the victim of the attack is in a very confined space, or finds himself pinned against a wall.

An attack from behind by throwing both arms about the body is easily countered by bending quickly forward (the knees should bend also), bringing the feet apart, and, passing the hands backward between the legs, getting hold

of an ankle, lifting it upward, and sitting back suddenly on the attacker's dinner.

If the attack be made by throwing, say, the right arm over your right shoulder, hand seizing left side of your jacket, meet it by seizing attacker's right coat-sleeve, your left hand grasping the lower part, the right holding above his elbow.

To avoid being jerked backward, as, or even before, you take these holds, lean forward and throw back your right leg, knee bent. Your assailant is now in the position of him who has attacked you with a right-hand grip of your coat, and you deal with him in the same fashion, throwing him forward over your shoulder.

Learn the foregoing tricks thoroughly; do not set about the business in haste, and be sure that you do not omit in your practice even one of the smaller details—the movement of a foot, for instance. Learn the tricks one at a time. It is of supreme importance to get accuracy first, and then to practise to acquire speed. The point at which to aim is an almost automatic performance of the several movements. And this will not be attained in a week or so.

When you have reached this point, you will not be a judo expert, but you will have such a mastery of a few good tricks as to give you confidence in holding your own—and more—against opponents of much greater physical superiority. You will be, as I once heard it put, “a good one to leave alone”.

Not only will you be able to defend yourself, but you will also be well equipped for giving effective assistance to others. Which is perhaps the best use to which any knowledge may be put.

# CAMPING AND HIKING

## Light-weight Camping

By THOMAS LOCHHEAD

At one time a camping holiday was rather a heavy undertaking; now it is extremely simple. Within recent years light-weight outfits have been so perfected that it is possible for a couple of boys to pack their whole kit into reasonably sized knapsacks or rucksacks and carry it on their backs. For cyclists, a moderately sized Japanese basket on a carrier over the front wheel, and two strong waterproof canvas panniers, swung one on each side of the back wheel, are amply sufficient to hold all that will be wanted. The cyclist can carry not only all that is necessary, but a considerable amount of extras in addition. In a camping holiday, as in any other sort of holiday, the extras are a matter of individual choice; for the moment we are only concerned with the essentials.

### THE TENT

The tent equipment consists of tent, poles, pegs, and ground-sheet.

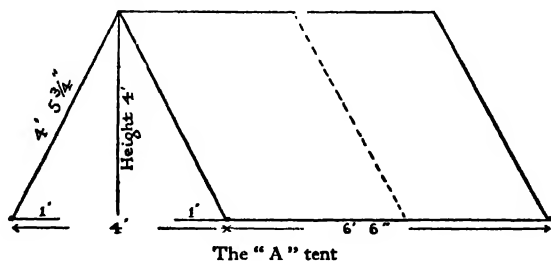
The simplest forms of tent are the "A" and the "Gypsy".

In small sizes these measure 4 feet wide, 3 feet 9 inches high, and 6 feet 6 inches long. For two campers the Gypsy is preferable. The A is more easily made, but the Gypsy is more commodious, owing to the cross-bar about 6 inches



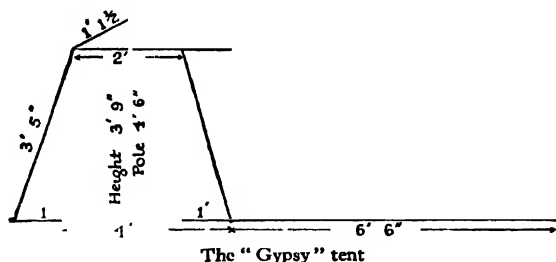
from the top forming a little roof which gives greater head-room.

It is important that the tent should be light and at the same time rainproof. The fabrics which best meet these



conditions are fine lawn, swallow-wing, and kampette. The length of material required is 11 yards, with a width of 40 inches.

The tent, poles, pegs, and ground-sheet of an A tent weigh about 6 lb., and of a Gypsy 6 lb. 11 oz.



A still more commodious tent than the Gypsy is the "Cottage". It is the tent which can be recommended for those who are going in for fixed camping—that is, where the tent is not being shifted from day to day. The smallest size measures 5 feet high, 4 feet 6 inches wide, and has side walls 2 feet 6 inches. Owing to the greater head-room, which the side walls and additional height provide, the Cottage is usually preferred by boys to the Gypsy. For



damp-resisting material. The rubber-proofed sheet is more sympathetic to the camper than the Berthon sheet. The former, however, is readily affected by grease; the latter is not, and, moreover, it is much cheaper than the other.

Many campers carry a ground-blanket, usually made of cashmere. The purpose is to keep one's person from immediate contact with the chill of the ground-sheet. In cold weather a double ground-blanket in the form of a sack serves admirably for holding hay, bracken, or dried leaves for a bed.

An addition of very considerable utility to the tent equipment is a fly-sheet. This is a large sheet forming a complete covering to the tent in the event of heavy rain. It is attached to the tent poles, has its own guys, and is spread about 9 inches above the tent. For the Gypsy tent a simple fly-sheet, covering the roof only, serves very well, and it has the great advantage from the pedestrian camper's point of view that it is considerably lighter and less bulky than a full sheet. To carry a fly-sheet, the poles require to be lengthened if they have been made the exact length for a tent without a fly-sheet; and, in the case of the Gypsy tent, the double poles in front should be replaced by a single pole, as in the diagram.

### SLEEPING OUTFIT

A real eider-down quilt is desirable, and in summer it is quite sufficient. It gives warmth without weight (2 lb.), and the best quality can be folded into very little bulk. A strip of material about 12 inches wide all round is useful for tucking in.

A sleeping-bag is a very comfortable covering in cold weather. It may be made of pure woollen material, or of an eider-down quilt sewn into a bag. A woollen bag is too heavy and bulky, however, for the pedestrian camper.

A small feather pillow, say 9 by 7 inches, is a useful article, particularly to the light sleeper. Placed on the top of a parcel of hay or bracken, or on folded clothes, or on the top of a Japanese basket, it adds wonderfully to one's comfort. Air-pillows of rubber are carried by some campers, but it is found that the head is inclined to get off the pillow.

### KITCHEN UTENSILS

To be able to cook a good meal in any sort of weather, and without undue trouble, there is no more satisfactory stove than the Primus. A methylated spirit-stove is too tiny and too wasteful of spirit to be really useful when one has to do a full amount of cooking daily, and a fire of brushwood is very messy, and not handy in all weathers. The Primus is clean, easily lighted, gives an enormous heat, and the weight of a medium-sized article is only 1 lb. 8 oz. It consumes paraffin. The paraffin is contained in a brass tank, and is vaporized by the aid of methylated spirit. The vapour is forced through a nipple, and an intensely hot flame is produced. A pot of potatoes can be boiled ready for eating in twenty-five to thirty minutes. A strong point in favour of the Primus is that paraffin can be procured anywhere. A little flask of methylated spirit will serve quite a number of times. The small pocket Primus is very handy for one camper, but the roaring pattern, with detachable burner, is recommended for more than one. Stoves of similar pattern are the Radius and the Monitor.

A wind-screen for the Primus is necessary, as it is inadvisable to use the stove inside the tent if it can possibly be used outside. A screen can be made of a piece of lawn about 1 yard long and 15 inches deep. Fasten an umbrella rib, 18 inches long, at each end, and other three ribs at equal distances apart.

Saucepans of aluminium are the most suitable, and they

can be had in sets of three, with detachable handle. They are made to nest closely, so saving much trouble and space in packing. A frying-pan covers the set. The largest pan measures about  $6\frac{1}{2}$  by  $3\frac{1}{2}$  inches, and has a capacity of about 3 pints. A plate may be used as a lid, but the frying-pan is a very convenient substitute. The weight of the complete set is 1 lb. 3 oz.

Then one wants cups and plates. These should be of enamel. Aluminium is a little lighter than enamel-ware, but, being a good conductor of heat, it is not so safe, especially for cups. The cups, without saucers, should be flat-bottomed, or mug-shaped, as that sort is less liable to be upset than the normal tea-cup shape.

Aluminium spoons are not recommended, as they retain too much heat.

A combination knife and fork is a handy appliance for packing purposes, but is not recommended. The parts are not easily kept clean, the knife is too short, and the straight fork does not come well to the hand. Ordinary knives and forks are therefore best.

For tea, sugar, bread, and oatmeal, proofed-lawn bags are very useful, particularly where bulk is a consideration. They are economical of space in packing.

For salt, pepper, and other condiments, little aluminium boxes are suitable.

A most useful article is a canvas bucket for water. One should always be carried unless the camper knows beforehand that the water-supply is very convenient to the tent.

For lighting purposes, candles are both convenient and safe, and a candle-holder may be attached by a cycle lamp-bracket to the back pole.

### SOME HINTS

Care should be taken to see that the site chosen for the tent is the best available. A sandy soil is preferable, and the tent should not be erected over a depression in the

ground unless dry weather is beyond doubt. If a strong wind is blowing it is well to get into the lee of a hedge or wall.

In pitching the tent, proceed first to peg down the four corners. This is most important. Catch the guy-rings at the top of the tent, one in each hand, and spread the tent on its side on the grass. Peg down the upper corners, then pull the under corners full out and peg down. The doors at both ends should first be hooked to give the exact distance.

Another method is to lay the ground-sheet on the grass in the exact position desired and proceed to peg down the tent on top of it. Beginners should follow this method, as otherwise it is difficult to get the tent four-square.

Next, insert the poles by bringing the upper end through the pole-holes and guy-rings, and peg down guys; then proceed to peg down all round. Care must be taken to see that the sections of poles join properly. It is useful to have one set marked "A" and another "B", if there is any chance of a misfit.

If the tent is slack it may be that the front or back pole is in a slight hollow, in which case a flat stone of suitable thickness should be placed under it.

If diagonal creases appear on the tent, it is an indication that the poles are not quite perpendicular, and should be adjusted by slackening one end guy and tightening the other.

The 12-inch strip of material should come under the ground-sheet; and before the ground-sheet is fixed the ground should be carefully examined for thorns, stones, or any hard growth likely to damage the sheet. Straw or bracken under the sheet adds to one's comfort, and if any newspapers are at hand they can be made to serve a useful purpose by placing them between one's person and the ground-sheet.

The ground-sheet is placed rubber side under. It is a

good plan to pull it out every morning to dry, and it should certainly be properly dried before packing.

In the case of the Gypsy tent, the cross-bar should be fixed in position, that is, between the pole and the tent, not outside the tent, before the guys are finally tightened.

Pegs should be put in, not straight, but on a slant, that is at right-angles to the pull of the guy-ropes. It is advisable to carry an extra guy for fixing where most useful in event of a strong wind arising.

In packing, put the tent on top, the fly-sheet next, and the ground-sheet below that, and have the pegs where they can be got at without having to undo a lot of stuff.

The Primus stove and paraffin-flask should be fastened to the outside of the baggage. A clip soldered to the stove enables the cyclist to attach it to his machine.

In a roving holiday there is usually little difficulty in obtaining a camping site for a night. When a likely place has been found, permission of the farmer or landowner should be sought unless the spot is an isolated one. This will very rarely be refused. When it is intended to camp in a fixed place, and the district has been decided upon, it is well, if possible, to make all arrangements with the farmer beforehand. The place may be distant from a railway station, and one cannot drag about the luggage of a fixed camp when looking for accommodation. Some farmers make a small charge; others are pleased to grant the privilege free.

A handy book of camping sites in the United Kingdom is issued to members by The Camping Club of Great Britain and Ireland, and anyone who wishes to procure a camping outfit and all the requisite information concerning camping cannot do better than communicate with the Club at 2 Greville Street, Hatton Garden, London, E.C.1.

## Tips about Tramping

By CENTURION

Everyone has his own way of doing what he enjoys, and is convinced that, though there may be something to be said for other methods, for him his own method is the best. Consequently, the reader of this article, if he chance to be already a keen walker, will probably disagree with its suggestions. But at the same time I hope he may find it of some interest if only for the sake of comparing notes.

A couple of generations ago people walked long distances as a matter of course, for trains, cars, and trams were scarce. I have heard of people of that time to whom a regular twenty or thirty miles a day was nothing impossible or even remarkable: while nowadays I know young fellows who ought to be at the height of their powers, but who seem to find the notion of a single day's walk of fifteen miles quite beyond contemplation.

A good deal of "stunt" walking is, of course, done at the present day, and we read of champions who can keep up a rate of over seven miles an hour for ten miles; of women who can walk fifty miles in twelve hours or thereabouts, handicapped by a laden perambulator.

Walking of that kind belongs to the realm of pure athletics, with which this little article makes no pretence of dealing.

By "tramping" I mean walking for entertainment, recreation, and health—though the last-named should never be a deliberate consideration.

Since the War, one is glad to notice, tramping has come strongly into favour as a form of holiday-making, and on country roads in the right districts one meets walkers of both sexes in considerable numbers, observing with superior pity and a touch of irritation the occupants of passing cars whom they regard as mere human parcels.



Most of these walkers carry kits that, to my mind, must take a good deal from the enjoyment of their holiday. The explanation of these heavy kits is, of course, that the walkers are also campers, and, like the snail, they carry their residence on their back. This is all very well, and when you have your tent, a change of clothing, cooking utensils and some food, all upon your person, you can indulge in a fine feeling of independence of hotelkeepers, shops, and weather; but I am one of those who hate carrying things, and I have a suspicion that many of these burdened nomads have to be slaves to their impedimenta. At the same time, if your route is to take you amongst the wilder parts of the country—in the north of Scotland, for instance—such kit is practically essential. Inns are scarce or even non-existent, and such as you find in the remoter districts extremely expensive and frequently full. The “tips” in this little article refer to walks of three or four days in such districts as North Wales, the Border country or the more accessible parts of the Highlands of Scotland.

I have found that for a four-days’ tramp about a countryside where there are occasional inns, one can carry everything one needs in a very small haversack. Let me enumerate the items mine has contained on the several occasions when I put the matter to the test. A very thin suit of pyjamas, a spare pair of socks, a thin undervest, a clean collar, and clean handkerchiefs, a toothbrush, a razor, some stoneless raisins, and some boiled sweets in a glass bottle. The spare socks made a pleasant change when my feet grew a little tired; the undervest was a comfort in the evening. Stoneless raisins are becoming more and more popular with walkers and climbers, who look askance at sandwiches unless those consisting of very thin bread and lots of jam. Sweets are good, and I carried the bottled kind to guard against the unpleasantness of a sticky mess in the haversack after heat or heavy rain. One’s map and compass go into a pocket.

To this outfit I have sometimes added a bottle of some anti-midge concoction, a little phial of methylated spirits for tired feet; biscuits, cheese, bananas, and a book.

But experience teaches the walker that he nearly always starts with more than he needs, particularly in the way of food. I like to dispense with a coat, though one can buy very light ones. Without one you may get wet, but as a rule if you go on walking long enough you get dry again.

To enjoy a three or four days' strenuous walking you must have sound feet—chafing corns or blisters can spoil the finest scenery and the most exhilarating climb. Thick soles to your boots are essential. It isn't a bad idea to soap your feet, or the inside of your socks, for this certainly helps to prevent chafing. If your boots are big enough to permit it, try wearing two pairs of socks.

The lacing of your boots is worth attention. One walker I know finds it a good scheme to use a pair of laces for each boot, so that he can lace the lower part very tightly with one, and use the other to keep the upper slackly together round the ankle.

The question of pace nobody can decide but yourself. Some say they find it best to push along at over 4 miles an hour; others average no more than 3. Some rest so many minutes in every hour; others don't care to stop at all, but even walk while they eat.

Climbers believe in a slow pace, never too fast to interfere with conversation or to maintain all day.

In any case, it is a very safe rule to start slowly, whether on hills or the level—and not to keep resting and drinking water during the first part of your expedition.

A sweater is a fine garment for hard exercise, but its lack of pockets I find a great drawback. Some men like knickers best for tramping, but they are too tight round the knee. Shorts are first-rate, but you need some gadget that will keep your stockings up but be more comfortable than a garter. If you are a Scot you can wear the kilt, which is

just about ideal for rough walking. For my part, I have come to swear by a sturdy pair of old flannel bags, with big side pockets, and a hip-pocket for a folding camera.

Stevenson's famous essay on walking begins by saying that a walking tour should be gone upon alone. This sounds unsociable, but experience seconds him. Perhaps if you mean to make a very leisurely expedition of it a companion is all right, but if you want to push along and do the most you can, then ten to one the chum you set out with will upset you by his different pace, and different ideas about halts and food.

The real trumper is a sociable soul, but at the same time one who can enjoy his own company. He should have the gift of hobnobbing in inns, on highways, and on mountain-tops, so that he can vary his loneliness with chance society.

The people you encounter trudging for pleasure along lonely roads and over moors and mountains are almost invariably delightful souls brimming with *camaraderie*. My memories of long walks are studded with pleasant encounters, with recollections of people met on the hills or resting for the night in country hotels—we chatted together for an hour perhaps, and parted friends.

A very unreasonable but enjoyable diversion for the walker is tramping by night. I advise nobody to do it, and yet I love it myself. Its disadvantage is that it robs you of sleep you are certain not to make up, whatever your good intentions. Its interests are many. Night changes even a familiar road or hill into unknown country. You can cover a longer distance, unwearied, in the dark than by day; you see and *feel* the wonderful changes that pass over the world between nightfall and dawn; and your nerves—I don't care how strong-minded and sensible you may be—are keyed up so that a midnight walk remains in your mind as an adventure.

If you do tramp alone by night, you must guard against the inclination to go so hard that you will be dead beat

next day. You will find the darkness tends to make you hurry, and to cut your halts for rest and grub.

The night is hardly ever pitch dark, too dark to permit you to see where the hedges are, but it would be really foolish to tackle a strange hill by night unless with a very brilliant moon. If you want to make the most of a hill you know by daylight, climb it some night when it is covered with deep hard snow and when a full moon is shining. You have to go carefully, for under these conditions every boulder and wave in the ground is bewitched; and you should not go alone.

Rambling over big hills by yourself at any time has its risks, though it is done a great deal and is singularly fascinating. You run the risk, of course, of meeting with some slight accident such as spraining an ankle, with no companion to go for help. I know one solitary Rambler who always carries a whistle whereon to blow his S.O.S. should he fall by the way, but if he goes far off the beaten track I'm afraid he might whistle long enough with nothing but sheep or deer and curlews to hear him.

Trampers, in spite of this risk, will continue to roam the hills alone; too often the other fellow wants to keep on talking, or thinks you are disgruntled if you don't!

Some people have a fine sense of direction, which seems to prevent their losing their way even in a mist, but the majority have to trust to careful observation and various wrinkles. If you are really lost and come to a stream, it is a sound idea to follow its course—it will almost invariably bring you to habitations. If you are on hills in a blowing mist and through a gap catch a glimpse of some landmark you know, put your stick down pointing to it at once before it vanishes: then, at leisure, study your map with reference to that landmark. You can sometimes prevent yourself from walking in a circle, when lost in mist, by always keeping your eye on one or two objects in line in front of you—stones, high tufts of grass or heather.

The most valuable tip of all is—don't consider the weather. However bad it is, it may clear at any time, and in bad and changeable weather you earn far more experience and exhilaration than in good.

# **SOLUTIONS**



# SOLUTIONS

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## PUZZLES, PROBLEMS, AND TRICKS

**A Riddle Poem** (page 2).—Dust.

**Jumbled Proverbs** (page 2).

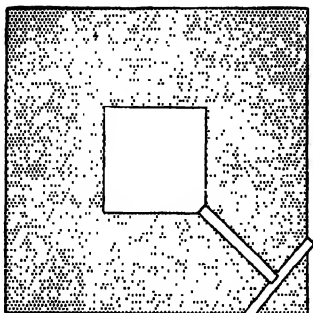
1. Fine feathers make fine birds.
2. A stitch in times saves nine.
3. All is not gold that glitters.
4. Make hay while the sun shines.
5. A rolling stone gathers no moss.
6. Time and tide wait for no man.

**The Misses** (page 3). — 1. Mis-take. 2. Mis-management. 3. Mis-behave. 4. Mis-hap. 5. Mis-fortune. 6. Mis-understanding. 7. Mis-place. 8. Mis-chief. 9. Mis-shapen. 10. Mis-direct.

**Ten Tree Puzzles** (page 4).—1. Date. 2. Sloe. 3. Broom. 4. Plane. 5. Spruce. 6. Pear. 7. Palm. 8. Beech. 9. Lime. 10. Yew.

**Some Catches** (page 4).—1. His mother. 2. The last boy took the bowl too. 3. Six. 4. They were facing one another. 5. At the North Pole. 6. XIX = 19. Take away one and you have XX = 20.

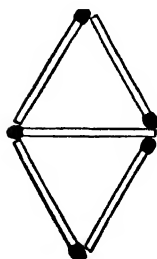




**The Eggs on the Island**  
(page 5).

**Some Arithmetical Puzzles** (page 5).—1. Eleven. 2.  $99\frac{2}{3}$ . 3. 45. 4. 29 days. 5. 12 pounds. 6.  $\frac{1}{4}d$ . 7. Six. 8. Nine inches and eight inches. 9. Thirty shillings. 10. The waistcoat cost 11s. 10d. and the jacket £4, 2s. 10d.

**This Isn't Nonsense** (page 6).—To make sense place a comma after swan, robin, man, bird, boy, mouse, cat.

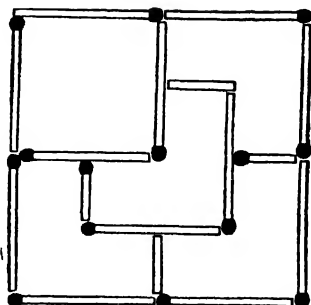


**Match Triangles** (page 6).

**Hidden Birds** (page 7).—1. Thrush. 2. Swan. 3. Eagle. 4. Robin. 5. Wren. 6. Dove. 7. Starling. 8. Crow. 9. Raven. 10. Grouse. 11. Chaffinch. 12. Lark.

**The Farmer's Problem**

(page 7).



**"Sons" of All Sorts** (page 8).—1. Pri-son. 2. Beni-son.  
3. Par-son. 4. Ma-son. 5. Garri-son. 6. Sea-son. 7. Rea-  
son. 8. Bi-son. 9. Trea-son. 10. Les-son. 11. Crim-son.  
12. Per-son.

**Puzzle Sentences** (page 8).

1. O, I see you are too wise to use tea.
2. We understand you under value, he overestimates, our undertakings.
3. Can a mole eat ice?

**Missed Tree Mysteries** (page 8).—(I) 1. Olive. 2. Rose.  
3. Ash. 4. Broom. 5. Spruce. 6. Date. 7. Elder. 8. Palm.  
9. May. 10. Pine.

(II) 1. Sloe (Slow). 2. Currant (current). 3. Plum (plumb).  
4. Beach (beech). 5. Plane (plain). 6. Yew (you). 7. Fir (fur).  
8. Furze (furs). 9. Pear (pare). 10. Medlar (meddler).

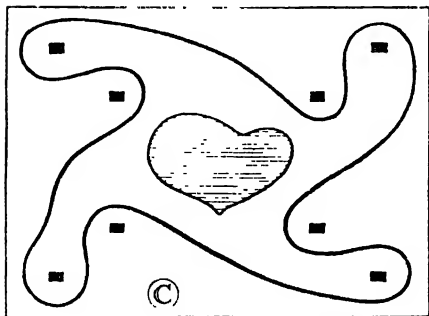
**Double Acrostic** (page 9).

F	luf	F
E	li	A
B	rindis	I
R	ive	R
U	raniu	M
A	rmad	A
R	abb	I
Y	ar	D

**Two Puzzles** (page 10).—I. Hammer. II. Sugar.

**What Were the Loads?** (page 10).

What could be whiter than flour well-mill'd?  
 What could be blacker than coal bags fill'd?  
 What more golden than yellow straw?  
 These loads I saw the horse carts draw.



**The Wall Round the Pond** (page 11).

**The Missing Letter** (page 11).—Tomtit, tree, out, tea, table, nest, tasted, best.

**A Jungle Hunt** (page 12).—Horse (shore), Deer (reed), Wolf (flow), Serpent (present), Rat (art), Gnu (gun), Badger (garbed), Adder (dread), Cat (act), Bear (bare), Hare (hear), Stoat (toast).

**The Bars of Gold** (page 13).—The steward stole the last two bars in row B. He then took the last two bars in row c and put them in row A. The count still came to fifteen because the two bars removed from row c were now counted each time.

**Two Puzzles with Pennies** (page 14).

1. Move the coins in 2 and 3 to 9 and 10.  
    Move the coins in 5 and 6 to 2 and 3.  
    Move the coins from 8 and 9 to 5 and 6.  
    Move the coins from 1 and 2 to 8 and 9.

2. In making the moves avoid getting two heads together until they have passed the three tails. Also, never get two tails together. Here are the moves in order:

H from 3 to 0  
 T „ 4 „ 3  
 T „ 5 „ 4  
 H „ 0 „ 5  
 H „ 2 „ 0  
 H „ 1 „ 2  
 T „ 3 „ 1  
 T „ 4 „ 3  
 T „ 6 „ 4  
 H „ 5 „ 6  
 H „ 0 „ 5  
 H „ 2 „ 0  
 T „ 3 „ 2  
 T „ 4 „ 3  
 H „ 0 „ 4

### Five Word Squares (page 16).

- |         |          |          |
|---------|----------|----------|
| 1. TANK | 2. EARLS | 3. HOMER |
| ALOE    | AVAIL    | OLIVE    |
| NOON    | RAISE    | MINES    |
| KENT    | LISLE    | EVENT    |
|         | SLEEP    | RESTS    |
|         |          |          |
| 4. TERN | 5. WEEKS |          |
| ERIE    | ELLEN    |          |
| RIFE    | ELUDE    |          |
| NEED    | KEDGE    |          |
|         | SNEER    |          |

**Five Word Diamonds (page 16).**

1.           D  
      NET  
     NACRE  
  DECLARE  
   TRADE  
    ERE  
     E

2.           D  
      TIS  
     TRACE  
  DIAMOND  
   SCOLD  
    END  
     D

3.           R  
      RAN  
     RATIO  
  RATIONS  
   NIOBE  
    ONE  
     S

4.           F  
      WAS  
     WASPS  
  FASHION  
   SPILL  
    SOL  
     N

5.           C  
      SOD  
     SALAD  
  COLONEL  
   DANCE  
    DEE  
     L

## CROSSWORD PUZZLES

## A Little Crossword Puzzle

(page 17).

B	O	N	E	S
E		O		L
A	M		W	E
N		M		E
S	H	E	E	P

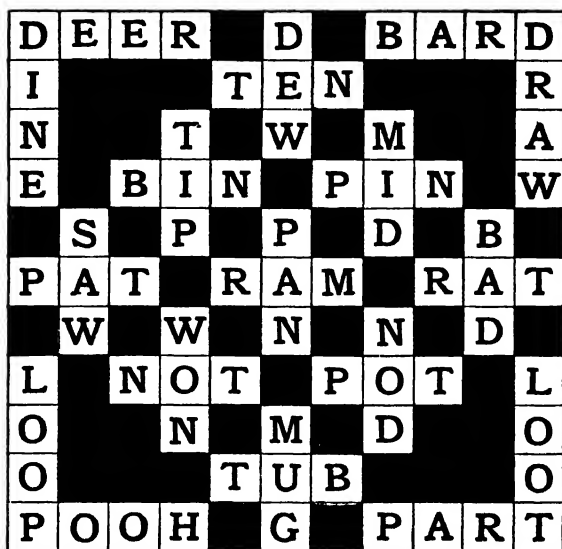
C	C	C	C
C	C	C	C
C	C	C	C
C	C	C	C

## A Trick Crossword Puzzle (page 17).

## A Picture Crossword Puzzle (page 18).

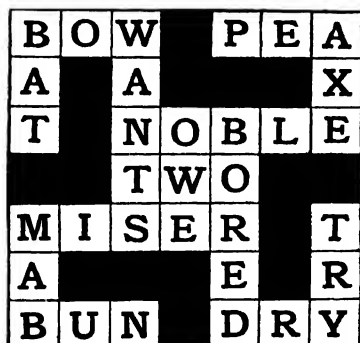
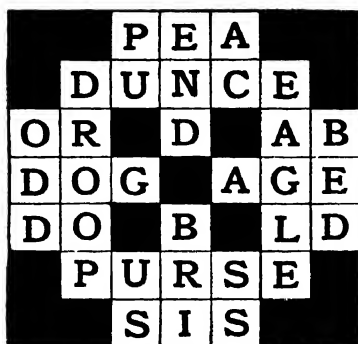
H	A	T		C	U	P
A		A		A		A
M	A	P		P	I	N
T	O	P		N	A	P
E		E		E		E
A	N	T		T	A	G

## Mr. Owl's Crossword Puzzle (page 20).



A "Cross" Word Puzzle (page 22).

**Big Square Puzzle, No. 1**  
(page 23).



**Big Square Puzzle, No. 2**  
(page 24).





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